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**THE VOICES OF CYPRIOT MUSIC EDUCATION:
A ~~SOCIOLOGICAL EXPLORATION~~
SOCIOLOGY OF MUSIC EDUCATION**

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Abstract

Monitoring the processes through which upper secondary music education in Cyprus is constructed calls for articulation of the meanings of four groups of key actors. These actors are involved in music education's journey from education policy contexts to curriculum contexts. They include, firstly, the policymakers of the Cyprus Ministry of Education, who *form* policy and present this as curriculum ideologies, mainly in the official *rhetorical curriculum*. Second, the music inspector (for which there is only one post in Cyprus) has the main responsibility of interpreting, adapting and embodying this education policy in the intended music curricula. Third and fourth, this education policy is *implemented*, with a degree of interpretation, by music teachers, and actively *received* by pupils, who conceptualise and interact in complex ways with what is made and remade as the context of a school music educational culture, according to their own distinct logic, in relation to the *delivered* and *received music curriculum* respectively. This thesis investigates these various meanings through a policy trajectory study, gathering mostly qualitative data to unravel what counts as music education for the actors and how they conceive each others' meanings. Empirical data were gathered with reference to the aims, content, activities and assessment of the curriculum as conceived by individual key actors. Data referring to the first context identified earlier, that of the official rhetorical curriculum, involved a range of documentation from the Archives of the Ministry of Education of Cyprus; an extended semi-structured interview and follow-up discussions with Cyprus's music inspector were conducted regarding the second context, that of the intended music curriculum; a questionnaire to music teachers and, finally, group interviews with pupils were conducted in relation to the third and fourth contexts, the delivered and received curricula respectively. The findings indicate that Cypriot music education is a polydynamic site, full of paradoxes and conflicts within and between all four contexts. Key actors struggle with each other to define what counts as music education. In these terms music education is viewed as a socio-political construction, in which critical theory, and, more specifically, Foucault's concept of power as possessing an exclusionary, silencing aspect as well as a creative, positive one, can reveal what counts as musical knowledge. A theoretical model is proposed as an aid to conceptual and methodological interpretations of curriculum policy trajectory phenomena in music education.

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**PART ONE: EDUCATION POLICY CONTEXTS METAMORPHOSED TO
CURRICULUM CONTEXTS**

Chapter 1

Introduction: The Research

The origins of this thesis lie in an attempt to understand the way music education in Cyprus arises out of, and is constructed by the relationships between four groups of key actors in the social constitution of music education as it makes its way from education policy contexts towards curriculum contexts. First, mainly the policy makers of the Ministry of Education of Cyprus *form* the education policy, which is driven by socio-political ideologies, and present these as educational ideologies, mainly in the official *rhetorical curriculum*. Second, this education policy is interpreted, *adapted* and embodied under the supervision of the music inspector into the *intended music curricula* which prescribe the pedagogy of music. Third and fourth, this policy is *implemented* with a degree of interpretation by music teachers and actively received by pupils; both groups conceptualise and interact in complex ways within what is made and remade as the context of a school's music educational culture according to their own interpretation of the *delivered* and *received music curriculum* respectively.

The belief systems and music educational practices of the collectivity of the above key actors, together with the rich diversity of meanings, values and experiences inherent in individual and collective musical agents, are at the heart of the present piece of research. From a Weberian perspective on action, the positions which these groups of actors individually hold, each one as a distinct collectivity, lead to a music educational practice in relation to their own meanings. The research is concerned with the key actors' beliefs, which in turn direct and modify their own practices. Thus, all actors, including the pupils, are viewed as embodying active possibilities of agency. Their various activities constitute the everyday practice of music education, which in the end, guide, determine and constitute the trajectory of music education in Cyprus.

However, it is concurrently acknowledged that social forces such as the historical, ideological, gender, ethnic, religious and other pressures of society, limit the efficacy of agency. Key actors are motivated in different directions to define what counts for them as music education. Thus, actors, are not viewed as acting independently of social constraints, and the present

research is also concerned with the social relations relating to agency and, in turn, to music education (Foucault, 1977b).

At the secondary level, Cypriot music education is also influenced by other actors and sources, such as the school, academia¹, the political constituencies, the parents, the mass media, peer groups, local communities, market economies and the commodification of music, teacher unions, music critics and of course, western and traditional Cypriot and Greek musical cultures. The present research has no space or intention to investigate these fields, and therefore aims to be sensitive to them without delving into them. Nevertheless, the thesis is presented in a way that makes sense to anybody coming from these different perspectives and contexts.

Four types of policy and curriculum contexts are monitored in the trajectory of music education and have distinct actors and practices. The *rhetorical curriculum* is the curriculum that defines the official education policy of the country, as decided mainly by the Cyprus Ministry of Education's policy makers and administrators and some other bodies. As already stated, the present project considers the major actor in this context to be the Cyprus Ministry of Education, and has no intention in delving into other strands within this context. However, the official National Curriculum of the country, which is the main document that primarily describes its education policy, is prepared by the Ministry of Education during what is presently named as the context of education *policy formation*.

In turn, the subject inspectors of the Cyprus Ministry of Education largely have the responsibility to adapt the policy (*policy adaptation*) and prepare the specific subject curricula; possibly in the form of a written document, together with some supportive material, recommended theories and practices, and suggestions for work and textbooks. The present research uses the term *intended music curriculum*, although terms such as 'written', 'overt',

¹ It should be noted that neither the University of Cyprus nor private colleges offer degree in Music or Music Education. In fact, they provide a small number of music education courses as part of the training of the primary teachers. Since these courses aim to offer basic musical skills to student teachers and do not have an academic perspective, it is very unlikely that an academic discourse on music education in Cyprus will be produced, which will eventually have an impact on the official education policy of Cyprus regarding music education.

and 'explicit' curriculum, which are frequently found in the relevant literature, are equally valid.

However, the intended music curricula are hardly taught as these authorities direct, for music teachers' individual beliefs interpret the document from their own individual personal and professional perspective. Terms such as 'taught curriculum', 'curriculum-in-use', 'implicit curriculum', 'operation curriculum' are frequently used to denote this type of curriculum. Here the term *delivered music curriculum* is used to indicate the actual curriculum that music teachers implement (*policy implementation*).

Finally, this delivered curriculum is not ultimately learned and remembered by the pupils as it is operated by the music teachers, since the pupils do not receive exactly what is taught within everyday classroom music experiences. Cuban (1992) calls what pupils actually learn, the 'learned curriculum'; here, the term *received music curriculum* is used to define what is, at last, received by the students (*policy reception*).

In short, Cypriot music education presents a persistent pattern of relationships and a sequence of *formation, adaptation, implementation and reception*, which subsequently denote the *rhetorical, intended, delivered and received* curricula. Actors' voices define this particular process towards music curriculum contexts. Thus, attention needs to be paid to actors' voices, and especially, to students' voice, as this is the least powerful one. Recently, there is a growing amount of literature on 'student voice' which calls for an empowerment of the voice of students. Jean Rudduck (1993: 8) writes that voices which have been marginalised 'speak to our conscience' and reiterates that 'voices remind us of the individuality that lies beneath the surface of institutional structures whose routine nature pushes us to work to "sameness" rather than to respond to difference'. In this sense, this research attempts to challenge structural limitations to unleash all actors' voices. 'Student voice' literature supports with

empirical data the manifold benefits of students' active engagement² and emphasises how schools can be transformed through attention to the student voice (Rudduck and Flutter, 2004; Flutter and Rudduck, 2004; Fielding et al., 2001; Mitra, 2003; MacBeath et al., 2003). Similarly, the present research acknowledges and attempts to listen to the student voice but does not have space to consider how schools can embrace the student voice specifically in order to influence school change. In other words, the present work does not work within the literature of school change and student voice, but from a conceptual framework that calls for all actors' ability - including students - to voice what constitutes for them worthwhile music education. Specifically, all actors' voices in relation to their meaningful intentions and their resistance to social powers as they negotiate and ultimately construct what counts as music education are infused in this research.

1.1 Establishment of the issue

At this point, I proceed to a justification for the choice to explore this particular issue, together with an acknowledgement of the lines of thought that preoccupied me for the establishment of the problem to be investigated. In recent years, I have been involved in Cypriot public secondary education as a music teacher. I often noticed in my professional interactions that when dealing with any issue in Cypriot music education, all actors presented their own and significantly different agendas, which embodied their individual assumptions, needs and problems. My own professional experiences; my communications with several actors such as music teachers, school directors, music inspectors, pupils and parents; the teachers' assumptions heard every year at the two annual seminars organised by the music inspector: all these indicated that those actors' agendas were quite distinct from each other. Actors' beliefs on what counts as legitimate music education were contradictory, constituting music education as a problematic field. This feeling grew stronger every time that I discussed a particular problem and was addressed distinctively by each actor involved. Actors unfolded the problem according to their own needs, values, and assumptions. This phenomenon, the

² The benefits of an empowered student voice are diverse: students as agents of school reform (Rudduck and Flutter, 2004), increased student co-operation (Sparapani, 2000), improved quality in student work and grades (Follman, 1998), active participation in classes (Loesch-Griffin et al., 1995), betterment of student-teacher relationship (Weiler et al., 1998)

existence of a variety of discourses at all levels of music education, could be seen as determining the substance of Cypriot music education. These discourses mediated all the intentions and perspectives of and for music education of the key actors, having ultimately real effects on the practice of music education; in fact, making Cypriot music education a controversial locale. The struggle between the discourses ultimately defined music education by what was included or excluded. In this sense, what dominated in music education was a clear evidence of power. How do these actors go about producing their own meanings? Is there an area where these meanings interconnect with each other? How do actors challenge – if they do so – these power issues? I cite the following personal-professional observation of a problematic issue as an example which, although it certainly does not concern one of the major problems, still illustrates the way actors perceive it from their perspective.

Several times, I happened to interact with music teachers who expressed their discomfort with the large number of extracurricular activities they were expected to organise as school celebrations, and stressed the negative impact of these activities. Unfolding this particular problem will clarify how the actors interpret meanings in their own distinct and socially constructed way. According to the Unified Education Law (Pavlou, 1999: 71) there are eight formal school celebrations every year, and during these celebrations both school choir and orchestra are expected to present a musical programme. In practice, though, music teachers argued that the total number of the celebrations was much larger, as school directors expected the music teacher to present a musical programme for a much larger number of extracurricular activities. Music teachers also argued that most school directors have inflated expectations not so much of the quality as of the quantity of the work which they were expected to present. They also believed that school directors considered as ‘good’ music teachers those who presented a musical programme for every school celebration and whenever they were asked to do so. Some teachers even went on to say that this factor might be among the most important ones for the appointment of a music teacher at a particular school. They added that the choir and orchestra rehearsals were inefficient as they were performed during school breaks, since no time was allocated in the school timetable for this purpose. Also, they were insufficient in relation to the many school celebrations. Concerning the availability of equipment for extracurricular activities, teachers argued that this is limited. Additionally, from my

experience, pupils appeared to become irritated by the number of rehearsals during their school breaks, and showed signs of boredom with the repertoire of the programmes, which was mainly patriotic songs. While the music inspector stressed the importance of quality in extra-curricular activities, music teachers argued that this cannot be significantly improved as desired by the music inspector, for the reasons mentioned above. An additional concern was the parents' expectations concerning the aims, style and significance of school celebrations.

Here was one issue: music for extra-curricular activities. The parameters related to this specific issue were many. However, they could be seen as parameters of one single problem and not of a different one. The same problem was understood in radically different terms and from different perspectives – as well as the parameters of the educational law, there were the perspectives of the inspector, the school director, the music teacher, the pupils and the parents; all these perspectives on one specific problem. These related to the interests of groups of people, as they were about struggles over competing ideas, needs, values, beliefs, aspirations, ambitions, visions, insights, norms. In fact, the most powerful actors are able to say what counts as legitimate music education (Foucault, 1980: 131). It is this archaeology of music education that the research has aimed to describe.

I was tempted to make a prefatory analysis of these recurrent issues and see where I was led. Not surprisingly, I started to construct an image of music education as formed and interpreted by the key actors in very different ways, as subjective values and rules guide their actions, resulting in conflicts within music education. For the specific research, this image acts as a speculative preconception of what might be one version of the 'reality' of Cypriot music education. The major argument of the research is that secondary music education in Cyprus is a contentious site full of conflicts, constraints and paradoxes within all four contexts of its structural formations, revealing evidence of conflicting discourses.

This argument suggests two major research questions and some more specific ones. The major research questions are formed as follows:

1. How do the key actors in music education in Cyprus come to produce their own meanings in relation to what counts as music education, and how do they conceive each others' meanings?
2. How do the key actors' meanings struggle with each other to ultimately define legitimate musical knowledge?

To sum up: not only do the essential characteristics of music education in Cyprus vary according to these different discourses, but the very existence of something called music education depends upon the ongoing struggles of those involved. Music education then, as a field bound up with issues of power and subservience, is a site of struggle over definitions, intentions, behaviours and values in relation to the constraining effects of the power of the key actors. In turn, those forces that survive within music education after several interactions with other competing forces, define and construct *particular* ideas and rules as 'common-sense' legitimate musical knowledge or value. Power issues define and direct the music curriculum; actors with power aim to ensure the status of 'worthwhile' music education, and exclude 'substandard' definitions and practices from the curriculum. More specifically, power relations such as these of ideology, social class, gender and ethnicity operate to define curriculum aims, exclude or include musical styles in the music curriculum, direct musical activities and mask assessment realities. To investigate all this, I draw on the literature of the sociology of music education and sketch how the music curriculum appears to be affected by relations of power.

The present thesis considers the concepts of ideology, social class, gender and ethnicity as they are defined by context and use, and regards them as always open for alternative and further definitions. First, actors attribute a more 'performative timbre' to the concepts through their practices, reciprocities and cultural arrangements. They can define the concepts themselves through personal definitions, negotiations and struggles towards the construction of their everyday music educational identities (Taylor, 1989). Second, social, historical economic and other factors define and construct the meaning that each concept takes, both

historically and geographically. Third, there is a prospect of gaining insight from different epistemological strands, since this approach leaves room for multiple ‘signifiers’. Fourth, my own epistemological profile as a researcher as described in the following chapter invites certain definitions and excludes others. This is a reflexive possibility that was welcomed in the present research. In this way, space is left open for multiple definitions and implications to emerge. Finally, the present thesis is concerned, from a wide angle, with how social patterns impress musical knowledge, and is not focusing on one or more social concepts per se. The present thesis concerns sources of social power vis-à-vis the production of musical knowledge, and not particularly musical ideology, gender, class or ethnicity. Concepts are not only re-written and revisited epistemologically, but also placed contextually in Cyprus, avoiding in this way possible fragmentations from their recontextualisation.

Next, I cite two examples of possible relations that these social concepts might have with the music curriculum. First, in terms of the content of the music curriculum in relation to ideology, there has been a certain ‘conceptual framework’ in which for years classical music has been seen in music education as the epitome of all musical cultures, and contrastingly popular music has been rejected as valueless and not deserving to be included in the music curriculum. In other words, in music curriculum content there is an arena of struggle between the perceived ‘high’ classical music - advocated by dominant groups (e.g. the state, the music inspectors, the music teachers) and the resistance to this power by a subordinated group (e.g. pupils) seeking to include popular music within the music curriculum (Vulliamy: 1977a; Vulliamy: 1977b; Green: 1988).

Another example would be certain gender associations that exist within music education. Recent research on music education and gender has examined the extent to which gender differentiates females and males concerning their musical preferences over curriculum content and activities. For instance, classical music is generally considered as a female genre, while rock and heavy metal are regarded as primarily male-oriented genres (Green: 1997); certain musical instruments are gender-stereotyped (O’Neill and Boulton: 1996; Green: 1997), or there is a perceived masculinity or femininity of musical activities such as performing and

composing. One further aspect is the gender-stereotyped representations that exist in assessing musical ability, representing boys as better at composing than girls.

The present research is intended to offer an original contribution. The most critical issue that underlies the present research concerns how current music education theories can be developed so as to enable those involved in music education to consider issues of power. The new perspective used here takes a holistic approach to the production of musical knowledge: first, a macroscopic view describes the whole construction of music education from policy making to implementation; then, a microscopic view, specific for the locale of music education examines how actors' agentic possibilities and structural limitations define what counts as music education both in theory and practice. In the conclusion of the thesis and the attempted answer to this question, a new perspective that challenges the production of knowledge in music education is sketched. A new definition of music education is proposed and a range of socio-political ideas for research in music education is suggested.

These are the major lines of thought that animate the present thesis. Paradoxes, oxymora, euphemisms and ironies constitute the everyday practice of music education in Cyprus, and the way that music education is presently viewed. The thesis takes up the problem of understanding music education as a field of meanings, processes of definition and contestations among those concerned with music education in Cyprus.

1.2 The context of the research

The primary reason for the choice of the present area of study, i.e. music education in Cyprus, is already apparent. As a Cypriot, I wanted to look at my country's setting and draw from Cypriot data sources, although the available literature on education policy and music education referring to the specific context of Cyprus is very weak. Still, there was an exciting motive for choosing this area. Cyprus adopted an educational reform in the school year 2000. The Ministry of Education perceived this as an important change for the educational system, since in the upper secondary school, the already existing schools known as 'Lykeion Epilogis Mathimaton (LEM)' (Subject-Choice School) were replaced by the 'Eniaio Lykeio' (Unified Lyceum), a type of comprehensive school. A sense of the challenge posed by the policy

framework of this educational reform, together with an immense concern for the research skills required for such an attempt, persuaded me to focus the research specifically on music education in the upper secondary school after the introduction of the Unified Lyceum Eniaio Lykeion in 2000. It should be noted that my aim is to gain insight into the discourses produced in this complex web of interactions among the key actors in Cypriot music education's move from policy to practice, and not to assess the status of this reform and its more or less successful implementation and outcomes.

1.3 The significance and contribution of the research

Research projects in the field of music education researching the specific context of Cyprus are extremely rare. This makes the need for more research imperative. The present research's uniqueness in using a sociological perspective on music education in Cyprus is one more significant contribution. Music education in Cyprus for the first time is examined as a site for the production of theory and practice in relation to the phenomenon of power.

Another contribution of the research in terms of its Cypriot context might be in terms of *problematizing* music education policy, since the educational system of Cyprus lacks the mechanisms and personnel for systematic evaluation of curricular practices in music education. Possibly, these results will aid the development of an educational policy, which leads to efficient music education – no matter how this is defined in future- since a revision of music education is generally called for. Therefore, key audiences for this research are considered to be the policy makers and bureaucrats of the Ministry of Education and Culture of Cyprus, especially the music inspector, and the Cypriot music teachers in secondary education.

Moving into a universal locus, this qualitative report on the discrepancies and conflicts between the viewpoints held by participants within this specific educational system, although not generalisable worldwide as Cyprus has its own historical, socio-political and geographical characteristics, can still be illuminating both for self-development and for any educational institutions worldwide. The specific formations and circumstances of Cyprus can offer implications for comparative studies, borrowing and learning from others. For instance, the

fact that Cyprus was a British colony offers space for comparison with other former British colonies such as Malta. Its complex dynamic and interaction of events, human relationships and other factors might be unique, but as Andy Green (2002) argues, comparative study is never more important than in an age of social fragmentation but at the same time globalisation and a rapid acceleration of cross-border movements.

The study can be seen as a contribution to knowledge in that it is the first study, to my knowledge, which combines literature and educational research from the fields of 'education policy studies' and 'trajectory studies' with that from the field of the 'sociology of music education'. The interconnection of these literatures and research methodologies are fruitful for understanding and researching music education as a polydynamic process that involves multiple sources of policy production and conceals issues of power. As such the thesis aims to make a contribution to the field of music education studies in general.

Last but not least, by choosing to view music education as a site where culture and society are interconnected, with power ultimately defining musical knowledge, current music education theories are assessed – and challenged - for the nature of knowledge they provide. To my knowledge, in the field of the sociology of music education only Lucy Green's book, *Music on Deaf Ears* (1988), offers suggestions for resistance to power within music education. Thus, useful knowledge that responds to the needs of music education within postmodernity needs to be constructed as a meaningful basis for *all* music education. It is this particular mode of knowledge production and distribution that the present research hopes to outline, as its original contribution to the field of the sociology of music education.

The understanding of music education ontologically as a polydynamic process, together with an awareness that both agency and structure relate to the production of key actors' meanings which in turn affect their views of and practices for music curriculum aims, content, activities and assessment, can be considered as an attempt at a holistic definition of the production of musical knowledge and the construction of musical identities.

1.4 The structure of the thesis

The logic of the structure of the thesis is in accordance with the one that underpinned the research procedures. Part I (*Education Policy Contexts Metamorphosed to Curriculum Contexts*) described in some detail the existing four education policy contexts and the respective curriculum contexts that are tracked; the present chapter has established the central problem, and described it as a trajectory of policy and curriculum contexts in which different voices are explored and presented as representatively as possible. Chapter 2 offers a description of the design of the research methodology and the theoretical framework that underpins it. The chapter then moves on to the conceptualisation that led to the specific design of the research methodology. Issues of ethics and the significance of the research are also considered.

Part II (*Making Sense of Education Policy Contexts and Curriculum Contexts*), Chapter 3, explores the theoretical frame that was adopted to explore the trajectory of music education in Cyprus. A model is designed and proposed for testing as to whether it provides a cumulative description of how key actors in Cypriot music education interpolate their discourses. In this sense, this chapter is a substantive one for the present thesis.

Part III (*The Upper Level Actors*), Chapters 4 and 5 of the thesis, deals with the two upper contexts of the research, with the state and the music inspector as the major actors. Chapter 4 aims to unravel the major educational ideologies that underpin the present rhetorical curriculum as it is presented by the state, specifically the Ministry of Education and Culture, and upon which the music inspector is expected – in turn - to design the intended music curricula (Chapter 5). The exploration of these music curricula provides a manifesto of what counts as musical knowledge.

Part IV (*The Bottom Level Actors*), Chapters 6 and 7, shifts the focus to the micro level of the research. Chapter 6 presents teachers' professional stances on the implementation of the music curricula, and highlights their personal and collective strategies concerning the delivery of music curricula according to their values and professional contexts. Chapter 7 provides pupils' narratives on their own music education.

Part V (*Making Sense of Music Education*) after drawing together the major research findings (Chapter 8) moves on to revise the research questions as contexts in a trajectory. The strengths and limitations of the theoretical model are considered, together with some possible theorisations and practical implications of the research findings, in Chapter 9. Chapter 9 ‘zooms out’ to take an overall picture of the trajectory, and wonders whether present and forthcoming future Cypriot music educational reasoning and practices are the ‘valuable’ ones, as is raised by the main research questions.

As mentioned, the research, from a Foucauldian theoretical perspective¹, aims to explore the processes of music education through which actors' discourses relate to issues of power and, in turn, regulate the definition of musical knowledge and what is considered valuable and legitimate music education.

2.1 The nature of the research

The *ontological level* of the research is denoted by the view of music education in Cyprus as a set of ideas and practices which is non-ordered and law-bounded. Music education is a product of each actor's discourses within a unique social and historical context and time. No universal truths can be applied, as the key actors' discourses, together with issues of social power and history, determine the reality of music education in Cyprus.

This relativist ontology is followed by the 'what can be known' and 'how can this be known' questions at the *epistemological level* of the research. No doubt, my argument drove me far away from expecting simple cause and effect relationships, and it is apparent at this very early stage that I am clearly situated in the anti-positivist camp, sensing a reality that was messy and contested, and rejecting the position that there is a straightforward relationship between the actors' discourses and my way of understanding them. In seeking to understand the individual and collective discourses, the research considers both the 'sociology of social action' and the 'sociology of social system' (Dawe, 1970). This is because I believe that actors, although autonomous, are concurrently, to some extent, constrained by the social system.

Besides, it is accepted that the perspective used in the research, while capable of creating valuable insights, is also incomplete, biased and potentially misleading. It is important to acknowledge my inability to describe music education thoroughly, and objectively because of

¹ Kincheloe and McLaren (1994: 140) classify Foucault's work as one of the four traditions of critical theory. The other three schools are the neo-Marxist tradition, poststructuralism and postmodernism.

my personal involvement as a researcher having at the same time the identity of a music teacher. This identity is transformed into a valuable tool to guide and control the whole research process. I acknowledge that my values are inextricably linked to the way I approached the 'reality', and that my interpretations of policy making depend upon my own standpoint and, very significantly, on my view of the nature of knowledge and the way it is scientifically researched. Personal reflexivity and my own values, experiences, interests, beliefs, political commitments are infiltrated in the research (Schwandt, 2001: 224).

Finally, the epistemological level of the research directly informs the last level of the sequence, the *methodological level* of the research, which identifies 'a general approach' to how the research study should proceed (Silverman, 2001:4). The concern of the present research, as repeatedly stated, is the production and content of the actors' discourses at the different contexts of music education's construction, originating policy making and finishing at implementation and reception, together with implications in relation to power. Actors' own views of what counts as music education are the one vehicle that leads to a possible description – and possibly an explanation – of music education policy formation, adaptation, implementation and reception. Each group of actors is a distinct collectivity, and therefore their individual discourses on policy making vary significantly and, most importantly, struggle with each other to define legitimate musical knowledge. This meta-theoretical belief relates to critical theory as it is described in relevant literature (e.g. Guba and Lincoln, 1994: 110).

2.2 The ethics of the research

The present social research involves one inescapable ethical issue. The fact that the second context consists of only one actor, i.e. the country's music inspector, constitutes the person easily identifiable. However, it is decided not to ever name the inspector but simply refer to her as 'the music inspector'. Caution and sensitivity is given whenever her work is mentioned. This is a major difficulty that the research is constantly facing as the competing discourses that are teased out could easily cause tension.

The teachers' perspective in relation to the music education policy implementation that is represented by the music inspector is sought; music teachers' anonymity and complete confidentiality regarding their responses in relation to both the music inspector and their own practices are ensured.

Similarly, pupils not only have their anonymity ensured but also had the right to withdraw from the interviews whenever they chose it. However, none of the interviewees took advantage of this right.

In short, the present research is designed to be in accordance with the ethics of educational research as these are stated in the literature (Punch, 1994 in Denzin and Lincoln; Burgess, 1989). In the context of the sociology of music education, Green (1999) discussing the key sociological concepts of groups and their practices in relation to issues of social class, ethnicity and gender, offers examples of implications of these concepts for research in the sociology of music and music education, at the same time also indirectly suggesting guidelines for ethical conduct and points to consider for musico-sociological methodology.

2.3 Research design

The above methodological concern identifies not only the type of data which needed to be gathered from each context of key actors, but also possible data sources and methods for data collection. This research design 'employ[s] a cross-sectional rather than a single-level analysis by tracing policy formulation, struggle and response from within the state itself through to the various recipients of policy' and is used in the type of research named 'policy trajectory studies' (Ball, 1994: 26). Since the focus is on the discourses of the Cyprus Ministry of Education, the music inspector, the music teachers and the pupils, all in their various contexts, from the decisions on policy formation that underpin policy enactment to its application as a practice in educational institutions, the research design can be characterised as a form of a trajectory study in the specific field of Cypriot music education. According to Taylor et al. (1997: 42) trajectory studies form the second category of policy research, which involves 'elite studies of policy text production as the first stage in the research agenda [...] [and they] thus follow a specific policy through the stages of gestation, the micropolitics

inside the state involved in text production, and through case studies of the implementation of the policy into practice'. Precisely, the data collected from each context aims to generate insights into the processes of moving from the formation and adaptation of education policy, using a specific *modus operandi* as stated in the music curricula by the music inspector, towards the discourses on implementation and reception by the music teachers and pupils respectively. The view of the music education policy process as a four-context model is borrowed from trajectory studies moving across macro and micro levels (e.g. Fitz, Halpin and Power, 1993; Whitty, Edwards and Gewirtz, 1993). However, for the needs of the present research the model is adjusted, since, as Levin (2001:19) argues 'to an extent, any delimitation of stages is arbitrary and a matter of personal preference'. A description of the model is given in the following chapter.

For working through the trajectory of the present research, the sequence shown in Table 2.1 was adopted, as the educational reform which introduced the Unified Lyceum of 2000 was implemented from the top, despite the different 'rhetoric' that accompanied this reform. To some extent, there is some linearity in this trajectory. However, it is stressed that this model does not imply an absolute linear relationship between each context, since they are in practice overlapping and interactive (Ball, 1994). Table 2.1 illustrates the overall structural perspective that was kept in mind, picturing the four actors, the two action-levels, and the type of action produced in education policy and curriculum contexts.

Table 2.1: Analytical structure of music education policy trajectory

Action Level	Actors	Policy Contexts	Curriculum Contexts
Upper Level	Ministry of Education	Policy Formation	Rhetorical Curriculum
	Music Inspector	Policy Adaptation	Intended Music Curricula
Bottom Level	Music Teachers	Policy Implementation	Implemented Music Curricula
	Pupils	Policy Reception	Received Music Curricula

With this four-context table it is hoped to maintain the strengths of trajectory studies in 'theoretical and analytical scope and [...] escape from the simplistic view of policy as something that is done to schools or teachers. Here public policy emerges as a complex process involving conflicts and mediations from various origins and points of initiation to points of implementation' (Maguire and Ball, 1994: 280).

2.4 Sampling

The present research, as already clarified, works through the theoretical framework of critical theory and treats research as an open-ended and creative analytic process which is based on the belief that 'a description of the concrete operations [...] does not entirely capture what goes on. Indeed, while we do understand something of the concrete operations that facilitate analysis, the operation of the creative and open-ended dimensions is not well understood.' (Lofland and Lofland, 1995: 181). In other words, I am not claiming that the research can automatically be generalised to other social systems or educational systems in other parts of the world. Rather, I am aiming at a 'thick description' which aims to capture the complexities of knowledge construction through discourse and social interaction and which can 'make contact with the more implicit and informal understanding held by readers who are able to see parallels with the situation in which they work or otherwise have knowledge about' (Robson 1993: 73). Yin (1994) suggests that generalisation to a 'broader theory' is valid when outcomes of research may contribute knowledge in their own right to existing theoretical models. As such, the particular case of music education in Cyprus is of value and relevance in its own right; and in addition, it gives rise to issues that can be compared and contrasted with situations in other times and places. To put it bluntly, how positivist research conceptualises the issue of sampling and generalisability is alien to the present research.

In this respect, the research systematically and rigorously attempts to pick up the actors' discourses concerning music education in Cyprus for every one of the four research contexts as fully as possible and not merely as illustrative. First, any documentary data from MoEC's Archives that related to the research topic in any possible way were taken into consideration to contribute to a full account and no document was treated as not being 'striking' enough. Second, the music inspector, as the only representative of the education policy for music

education in Cyprus, immediately offered a 100 per cent sample. It should be pointed out that the documentary research was illuminating about the second context of the study as well. Third, it was decided to send questionnaires to all music teachers in Cyprus who had teaching experience in the Unified Lyceum. Around 50 per cent of the questionnaires were returned, a return rate that was considered satisfactory. Finally, four interviews with groups of around five students were conducted. Two reasons led me to conduct four interviews. First, I noticed that the data appeared to repeat themselves after the fourth interview. Second, as these four group-interviews were the concluding phase of the data-gathering schedule, codes had been ascribed to the data that had already been collected during the previous phases. It was found that all group interviews yielded the same themes: for example, all students expressed their preference for creative music lessons, and had a preference for popular music and an up-to-date music curriculum. These codings also agreed with the data that were given by teachers and referred to students. These two reasons led me to decide not to gather more data from students. Overall, as repeatedly argued, since the context of music education in Cyprus is in constant flux and is context specific, the value of generalisability is limited and the need for in-depth understanding of the beliefs of the actors is strengthened.

2.5 Validity and reliability

Regarding the validity of the research, rather than a notion of validity as involving positivistic correlation with 'reality', I seek validity through a 'humanistic validity-seeking' methodology (Campbell, in foreword to Yin 1994), and in relation to criteria such as 'plausibility or credibility', 'coherence' and 'intention' as well as 'relevance' (Hammersley 1992). This approach is also echoed in Guba and Lincoln's 'authenticity criteria' (Scott 1996). They suggest that appropriate criteria of validity are 'fairness', 'educative authenticity', 'catalytic authenticity' and 'empowerment'. In addition, some authors argue that research can be considered valid to the extent that all participants' views are given equal voice, and that the research has at least the capacity to enhance participants' understanding of each others' viewpoints. Other authors, such as Gillham (2000) suggest that validity should also be related to issues of power, relevance, and the use to which research is put.

Specifically, the following ways were used to address validity and reliability:

- the same data were collected from different standpoints (for example, asking teachers about student preferences and asking the students directly about their preferences) to ensure concurrent validity. This procedure functioned as a triangulation
- the questionnaire asked the same questions by using alternative ways to increase reliability
- during the group interviews with the students, I repeated what they said and asked them whether I was correct, in order to allow the respondents to validate the data
- the chapter referring to the inspector was read by her to correct possible errors and add further information
- multiple methods were utilised for the collection of data

2.6 The data gathering schedule

For the gathering of the empirical data special permission was obtained from the General Director of the Ministry of Education and Culture. On November 6 2002 a letter asking for permission for the conduct of the research was sent to the Ministry of Education, and on November 26 2002 a positive reply was given (Appendix 1; application and letter of permission for the conduct of the research).

The research was organised in four phases, each phase relating to one of the four contexts of the education policy process.

- Phase 1: From December 2002 to January 2003 documentary research from primary sources of data was conducted in the Archives of the Ministry of Education. Any data from documents that transmitted any kind of information relating to the formation of the education policy of the country was obtained.
- Phase 2: On May 5 2003² a semi-structured interview with the music inspector was conducted to illuminate the current situation regarding the music education policy and how this in turn has led to the production of the existing intended music curricula.
- Phase 3: From December 2002 to February 2003 self-completion questionnaires to all

² Date set by the music inspector

music teachers who have experience in the Unified Lyceum were sent and, later on, received. My fundamental aspiration was to generate insights into music teachers' perspectives on their professional practice.

- Phase 4: In June 2003 data were gathered during group interviews with students to gain insights into music education practice as they experience it and to ask them what sorts of things they enjoy doing in their music classes.

2.7 Data-gathering methods

All data-gathering methods aimed to collect information and allow analysis around the themes of curriculum aims, curriculum content, curriculum activities and curriculum assessment. The possibilities of comparison of the discourses produced by the key actors on these themes were considerable, for this would reveal possible consonances and dissonances. In this way, the data become most meaningful at the end of the study when consonant and dissonant discourses are apparent. This, as already argued, provide for a degree of methodological triangulation as, for instance, the inspector's beliefs about creativity can be compared with the teachers' beliefs and practices and with students' beliefs and experiences regarding creativity.

2.7.1 The formation of the education policy and the rhetorical curriculum

The key actor at the top of the trajectory, i.e. the Ministry of Education and Culture (MoEC), acts as the policy-maker forming education policy on behalf of the state. From this first context, the aim is to answer the following two specific research questions in a way that would sketch the discourse of the formation of the education policy in Cyprus:

1. What is the current education policy in Cyprus?
2. Why this education policy?

It is hoped that answering the first question would reveal the specific principles and actions that ought to be followed, and would ultimately achieve the desired goals as stated in the rhetorical curriculum. Answering the second question is to reveal both the political ideologies and in turn the educational ideologies, as the latter were affected by the former; both types of ideologies underlie education policy and practice. Understanding the political and educational ideologies would thus illuminate the 'policy culture'; 'the structures and policy goals, and

dominant discourses and practices within bureaucracies which frame the possibilities for policy' (Lingard and Garrick, 1997: 2).

The data source for the above specific research questions was a range of documentary data that were gathered for this purpose from MoEC's Archives. The national curriculum of the country, and governmental documentary sources of data produced by the Ministry of Education, such as letters, essays, yearbooks, minutes of meetings, reports, government pronouncements and proceedings found in the Archives storeroom of the Ministry of Education, were collected.

The first specific research question needed a 'direct' answer and therefore an analysis focused on the surface or literal meaning of the text (Finnegan, 1996:149). However, the second question needed a deeper understanding of the multi-level nature of meaning, and therefore a critical analysis that viewed 'documents as media of discourses' (Punch, 1998:232). Although Punch suggests that for these purposes a discourse analysis is suitable, the present research did not follow a discourse analysis method per se in the narrow linguistic way. Instead, a more Foucauldian analysis was adopted, to allow the data analysis to refer more broadly to the systems of thought that form the discourses.

Sociological literature argues that secondary sources, such as documents, are open to question in terms of their validity and reliability. Macdonald and Tipton (1996:199) point out that in documentary research, nothing can be taken for granted, and suggest Denzin's triangulation framework. Bearing this issue in mind, the documentary data were collected in conjunction with the following type of data that is mentioned below, being in this way important for triangulation.

2.7.2 The adaptation of the music education policy and the intended music curriculum

This research in the adaptation of music education policy moves downwards to its second context, where the music inspector exists as the only key actor functioning within the context of music education policy adaptation. Music education in Cyprus has always had only one music inspector at any one time; nonetheless, the inspector's work is viewed and treated as a

distinct context, since the action type produced significantly differs from that of the other three contexts. The music inspector is the actor in music education in Cyprus who is responsible, among others, first for designing the intended music curricula according to the country's education policy, and second for giving guidelines and support to the music teachers so as to effectively implement the music curriculum. It is for this reason that to see how education policy is moving downwards, a researcher should look at the curricula, as they are texts that “‘carry over” [...] meanings from one [education] policy arena and one educational site to another’ (Ball, 1994: 83). Additionally, the music inspector is responsible for the assessment of teachers and as a result of this practice, the inspector's opinion concerning the implementation of music education in the whole country is illuminating for the present research. The music inspector consists the unique data source for this context of the study. The specific research questions for this context were the following:

1. In the music inspector's view,
 - how should the intended music curricula be implemented?
2. What is her perspective on:
 - the music teachers' everyday practice and needs?
 - the pupils' values of and for music education?

The first question concerns the first context of the study, that of policy formation. It aims to elicit the official education policy as it is adapted in the intended music curricula, as that is defined by the inspector always in relation to the country's official educational policy. At the same time, the inspector has the opportunity to give her own perspective on the research topic.

Accordingly, the second question refers to the policy implementation and reception contexts. Asking this specific question aims to elicit the inspector's knowledge of the ‘reality’ of music education; first, of music teachers' practices - everyday practices, needs and problems – and second, her understanding of the pupils' values in music education.

The fact that only one actor represented this context obviously has its strengths but also its limitations. There is the opportunity to have a 100 per cent sample, accessible quite easily. A

useful method of data collection for accessing the 'thick' data which are needed appeared to be the method of interview. Jones in Walker (1985:46) writes that 'in order to understand other persons' constructions of reality, we would do well to ask them [... and to get an answer] in their terms [...] and in a depth that addresses the rich context that is the substance of their meanings'. Cohen et al. (2000:267) develop the point, saying that 'interviews enable participants [...] to discuss their interpretations of the world in which they live, and to express how they regard situations from their own point of view. In these senses the interview is not simply concerned with collecting data about life: it is part of life itself, its human embeddedness is inescapable'. These characteristics and advantages that an interview can offer, if used a tool for data collection, seemed to fit very well with the needs of the research, as no other methods of data collection, for example a questionnaire or observation, appeared to be more useful.

However, apart from the advantage of interviews made explicit in these two citations, a disadvantage that an interview might have is the danger of 'subjectivity and bias on the part of the interviewer' (Cohen et al., 2000: 269). Nevertheless, the use of a non-directive style of interview reduces this weakness, as it ensures that my own attitudes would not become known. This does not mean that the interview is not driven by an interview schedule. Additionally, the fact that the inspector had a 'powerful' position 'naturally' established a distance between the interviewer and the respondent. Undoubtedly, an interview is always a social 'session' and it is for this reason that I attempted to establish my detachment and impartiality, acknowledging that this last intention might be positivist in its essence.

The type of interview that was used was a semi-structured interview, with an agenda consisting of a very small number of topic headings; each heading was followed by a few open-ended questions. This type of interview produced data that allowed a method of analysis that focused on the meaning of what the interviewee said and not how the interviewee chose to say it, as in discourse analysis. Willig (2001:23) suggests that it is a good idea to 'restate the interviewee's comments and to incorporate them into further questions throughout the interview. This demonstrates to the interviewee that the interviewer is indeed listening and, it

allows the interviewer an opportunity to check with the interviewee that they have understood correctly’.

The interview was conducted at a place and time that the inspector suggested. The interview was tape-recorded, a procedure that was very familiar and comfortable for the inspector as she is often interviewed. Afterwards it was fully transcribed, including possible incomplete sentences, laughter, false starts, and the repetition of words. A copy of the transcript was shown to the inspector for feedback but no further comments and alterations were made. Last and most importantly, a draft of the chapter was given to the inspector and was asked to reflect on it. This was a crucial part for the research as it not only democratised the research by enabling the inspector to have her own voice on it but it, also, increased the validity of the research.

In sum, interviewing the inspector was preferred not only for the richness and thickness of the data that would be gathered but also for the type of data that were needed, i.e. concerning the way the music inspector apprehends music education in Cyprus.

2.7.3 The implementation of the music education policy and the delivered music curriculum

So far, the research methodology for the trajectory of policy for music education in Cyprus that was outlined referred to the education policy formation context, the rhetorical curriculum, the music education policy adaptation context and the intended music curricula. This section moves on to the context of the implementation of music education by music teachers. In this context, the aim is to examine the teachers’ beliefs concerning the implementation of music curricula, and thus the specific research question is:

- what are the teachers’ educational beliefs on the implementation of the intended music curricula, in terms of aims, content, activities and assessment?

Clearly, the data source was the agency of secondary music teachers. The fact though that the research seeks for the teachers’ perspectives on the practicalities of the country’s music education raised two major issues that need to be seriously considered. The first issue

concerns the teachers' beliefs on the practicalities of music education. This area is per se a very sensitive and threatening one and requires serious consideration, as music teachers might not want to reveal their insights and practices on issues like these since their responses might not be in accordance with what are seen as desirable and legitimate practices. For this reason, face-to-face contact between the researcher and the informants did not seem to be a good idea. The need for anonymity and confidentiality is evident since it could facilitate responses on sensitive topics. The second issue relates to the implementation of music education policy in the setting of a whole country. To grasp this widespread implementation, a large-scale sample was required. Considering these two issues, what immediately appeared as helpful was the use of a research questionnaire.

I believed that some of the disadvantages of questionnaires could be overcome, and some eliminated to a significant degree, by the use of the appropriate types of questionnaire, questionnaire items, response modes and questions, and through the cover letter. Cohen et al. (2000:247) suggest that 'if a site-specific case study is required, then qualitative, less structured, word based and open-ended questionnaires may be more appropriate as they can capture the specificity of a particular situation'. The use of open questions offered the possibility of 'thick' responses in the respondents' individual terms 'explain[ing] and qualify[ing] their responses and avoid[ing] the limitations of pre-set categories of response' (Cohen et al, 2000:248). Moreover, a final question invited any remarks, additions and clarification from the part of the respondents (Appendix 2; questionnaire cover letter and teachers' questionnaire; in Greek and English).

The 'tick questions' in the questionnaire were not intended for major statistical treatment and analysis³. Their role was rather twofold; first to 'set the tone' with non-threatening questions for the move to later, more private questions; second, this kind of question would help them clarify where they personally stand, and encourage more valid responses since their stated beliefs would reflect their actual musical practice and professional perspectives.

³ The five 'tick questions' were: How often do you include in your teaching the following styles of music? How often do you use in your teaching the following activities? How often do you use the following methods of assessment? To what extent do you follow the curriculum in your teaching in relation to the following? To what extent do you think music education in Cyprus is facing problems that are deriving from the following?

The questionnaire consisted of five parts and was seven pages long. The first four parts focused on the curriculum aims, content, activities and assessment and part five referred to the curriculum implementation. The layout of the questionnaire was modern and the colour of the paper was peach to attract the respondents even more.

Unfortunately, a record of the names of the music teachers who had worked in Unified Lyceums did not exist at the time of the data collection. Therefore, one was created by calling the schools' secretaries and getting the names of the music teaching personnel for the previous years. In order to have a satisfactory response rate, it was decided to give or post the questionnaire to all music teachers in Cyprus, who were estimated to number about 65. A stamped envelope for the respondent's reply was enclosed, with no deadline stated, but with the view that a follow-up letter might be needed. This later was considered unnecessary, due to the satisfactory return rate. Questionnaires were sent to all music teachers who served in Unified Lyceums; out of 65 questionnaires that were sent, 34 were returned. Some questionnaires were returned as was planned, by post, but others were returned either directly to me by hand or via a liaison person. This latter way of replying was followed only when respondents chose it.

Before the questionnaire was sent out, it was piloted as Oppenheim (1992) recommends with ten music teachers. Two minor amendments were made: first, two questions were rephrased after the first three questionnaires were returned ensuring that the questions were properly expressed when the seven remaining questionnaires were received; second, more empty space was arranged for all the open-ended questions. It should be noted that although the total estimated time for the completion of the questionnaire was about forty minutes, none of the respondents felt that it was tiring. On the contrary, it was found engaging, friendly, and a good way to have a voice on the current situation of music education in Cyprus. A cover letter served the usual functions advocated in the literature on questionnaires, and aimed primarily to ask for the respondents' own professional opinions, encouraging them in this way to offer rich, honest, and personal responses.

In sum, the use of a questionnaire was judged appropriate, since its disadvantages would be eliminated to a great extent by care in its use. As Cohen et al. (2000) say, a questionnaire can offer the kind of qualitative data which are needed and also contain ‘gems’ of information covering at the same time a large scale research area.

2.7.4 The reception of the music education policy and the received music curriculum

The fourth context represents the base of the education policy process, with pupils functioning as the key actors. It is the location where the reception of the education policy is implemented with the closing of the educational circle and music education actually taking place. With the pupils being the source of data, the focus here was on their pragmatic view of music education. To put it differently, the specific research question was:

- What are the pupils’ beliefs in terms of their understanding and experience of music education in Cyprus?

It was decided to use the method of group interview, because of its ‘potential for discussions to develop [is] thus yielding a wide range of responses’ (Cohen, 2000:287). This method was also thought not invasive for pupils, who could easily overcome the view of me as a person with ‘power’ and thus be loose, natural and genuine and also inventive and stimulating (Morgan, 1988:12).

The type of group interview that was used was a semi-structured one, for the same beneficial purposes that this type of interview offers, as was stated above. The method of data analysis that was used is the same as the one applied for the aforementioned data sources (Appendix 3; students’ group interview schedule).

Concerning issues of sampling, as Lewis (1992, in Cohen, 2000) argues, the optimum size of the group for an interview is around six or seven, though for younger children it might be even smaller. It was decided to specify the size of each group as four or five pupils, each one constituted of mixed sex pupils, with and without extra musical tuition. In regard to sampling, it was decided to get a sample in terms of social class (i.e. reflecting the middle and lower socio-economic classes of Cypriot society) and location (i.e. rural, urban). As I was gathering

the data, I noticed that they appeared to repeat themselves after the fourth interview. Therefore I decided to limit the sample to four group interviews, as follows:

- 1 interview in Nicosia – Class A' (Common Core);
- 1 interview in Limassol – Class A' (Common Core);
- 1 interview in Larnaka – Class C' (Direction Subject);
- 1 interview in Famagusta – Class A (Common Core).

In respect to the disadvantages of group interviews conducted with children, as these are stated in the literature (Lewis, 1992), it was attempted to maintain rapport and interest throughout the interviews. The rapport was achieved through a beginning question to embed pupils' immediate musical experience outside from the school context. Afterwards, the interviews shifted to pupils' music experiences within classrooms, their own attainments in the music curriculum, and whether this was enjoyable or not and why, together with their own values.

It was hoped that from the data gathered, an explanatory analysis of the pupils' beliefs on their music education would be possible. As argued, although I hold the view that to a great extent any data produced are an artificial creation of the researcher, and that the field of social science is messy and incomplete, my will was still to gather a wide range of data which would reveal the key actors' interpretations for each successive context of policy formation and adaptation, generating in the end insights into the relationship between implementation and reception.

2.8 Data analysis

The community of critical discourse researchers analyses empirical data by using different operations. At this point, I present the approach that I followed to analyse the empirical data, driven by insights gleaned from concepts and logic within discourse theory (Howarth, 2000). As I gathered all the data myself, a procedure that proved extremely beneficial, likewise, I considered the process of transcription very useful as it brings the researcher closer to the data. Thus, I decided to transcribe all the data myself. All data were fully transcribed and nothing was ignored, including non-verbal cues such as silence, pause, laughter and any other elements of a conversation. No odd words or sentences were changed to make them grammatically correct. Where it was necessary, when the data were presented, colloquialisms

in Cypriot dialect and weird usage of language were explained in a footnote. This procedure was followed so that the sense of what was said was not changed.

Once all the data was put into textual form, the documentary data, the questionnaires and the group-interviews were given code numbers. Also, the student-interviewees were given pseudonyms. Next, the data were organised into sections according to the themes of curriculum aims, curriculum content, curriculum activities and curriculum assessment, so that they could easily be retrieved. These four themes acted as broad codes for a preliminary coding. This process was facilitated by NVivo software, something that enabled the re-ordering of the data. NVivo speeded up the process of coding, sorting, indexing, cross-referencing, storing and so on, as the research required a line-by-line analysis of the lengthy texts. After searching the data, these four broad codes were broken down to analyse the themes further. For example, under the code 'curriculum aims', the new sub-codes 'progressivism' and 'traditionalism' were placed. It was very reassuring that themes emerging from the data were issues which the research had identified at the beginning. For example, the existence of the musical canon in the music curricula in Cyprus and the struggle of popular music and world music to be accepted as legitimate musical genres was a frequent theme.

To illustrate these themes, especially when analysing the data from the questionnaires, as Silverman (2001) suggests, I counted how many respondents referred to a specific theme. The most frequent themes were more extensively presented although no theme was neglected. As noted above, the present research was primarily interested in the content and quality of the actors' discourses rather than the number of actors that share a specific discourse.

2.9 Reflexive music education research

Positivist criteria for the conduct of this research were inappropriate for the type of knowledge that was aimed to be produced. Creswell (1994), drawing on Merriam (1988), points that in qualitative research the researcher is 'the primary instrument for the collection and analysis'. In this sense, he explains that 'data are mediated through this human instrument, rather than through inventories, questionnaires, or machines' (Creswell, 1994: 145). Thus, my

aim was not so much to produce a representative and unbiased measurement of the discourses of these key actors, as to deepen our understanding of a socio-political phenomenon, i.e. the production of knowledge within and for music education, by conducting 'rich' analyses of the articulated meanings of the actors. My identity as a secondary music teacher and my teaching experience in schools in Cyprus likely shaped the way I conducted the research. Although I hold with the view that a researcher cannot fully acknowledge his or her biases, I have to admit that recognising the powerful role of policy implementers and receivers has aroused my sympathy for the music inspector, whose role is so often underestimated. Likewise, being a music teacher puts me in sympathy with the music teachers, whose professional roles are so demanding. Thus, I began this research with a prior belief that actors' voices were distinct from each other. The confirmation of this research is found in the coherence between the application of the theoretical framework to the collected data. My personality, to some extent, alters the discourses I was offered by the key actors, as does my own construction of truths. As Janet Ward-Schofield suggests,

'... at the heart of the qualitative approach is the assumption that a piece of qualitative research is very much influenced by the researcher's individual attributes and perspectives. The goal is not to produce a standardised set of results that any other careful researcher in the same situation or studying the same issues would have produced. Rather it is to produce a coherent and illuminating description of and perspective on a situation that is based on and consistent with detailed study of the situation'

(Ward-Schofield, 1993: 202)

I strongly believe that 'reflexivity' and 'voice' can help open spaces for such work in the field of music education. Hopefully, this process would offer suggestions for critically examining and perhaps reducing some of the parochial modes of thinking in the community of music education researchers who attempt to make the assessment of validity obvious by using random sampling and statistical tests. In this sense, I argue for a re-conceptualisation of the merits of reflexive research in music education.

**PART TWO: MAKING SENSE OF EDUCATION POLICY CONTEXTS AND
CURRICULUM CONTEXTS**

Chapter 3

Education Policy and Curriculum

In this chapter I describe the theoretical frame, given in the form of a descriptive model, that I have adopted for exploring the setting and construction of music education in Cyprus. Rist (1994:545) reminds us of James Coleman's statement that 'there is no body of methods, no comprehensive methodology for the study of the impact of public policy as an aid to future policy', and comments that the archaeology of policy research has not managed to offer clear and concrete conceptual tools for such research. Although Rist was specifically referring to public policy, similar remarks also exist in recent education policy literature (e.g. Ball, 1990; Ball, 1994; Bowe and Ball with Gold, 1992; Borman et al., 1996; Taylor et al., 1997; Sutton and Levinson, 2001). Hence, as the literature indicates, the conceptual platform for the conduct of my specific research was defined in accordance with two issues: my personal theoretical standpoint, in relation to the existing relevant literature, and the identity and technicalities of the present research. In other words, my theoretical standpoint for considering agency and structure denoted the nature of the education policy research which I would conduct based on the technicalities of the present research.

In my search through the relevant literature I came across different perspectives on education policy research, including positivist, hermeneutic, poststructuralist and pluralist perspectives (Howlett and Ramesh, 1995). What seemed most striking and appropriate was the part of education policy literature named by Ozga (1987:144) as *policy sociology*, that 'is rooted in the social science tradition, historically informed and drawing on qualitative and illuminating techniques'. According to Maguire and Ball (1994) this part of literature, as well as *trajectory studies* (e.g. Edwards, Fitz and Whitty, 1989; Fitz, Halpin and Power, 1993; Whitty, Edwards and Gewirtz, 1993; Henry and Taylor, 1995) also facilitates *elite studies* which use a neo-Marxist perspective focusing mainly on the state (McPherson and Raab, 1989; Gewirtz and Ozga, 1990) or a more ethnographic perspective, focusing on policies (Ball, 1990); and finally, *implementation studies* which use a critical and ethnographic perspective, focusing on school case studies (Mac an Ghaill, 1991). This categorisation of research approaches in policy analysis as identified by Maguire and Ball (1994) denoted the type of education policy research which I was attempting to conduct, i.e. a sociological study

of the trajectory of education policy in the field of music education, in the context of upper secondary education in Cyprus.

The next step was to clarify this analytical tool on the basis of the ontology of music education's policy trajectory in Cyprus, that would in turn underpin my assumptions of how it was that I would sense the 'reality' that existed out there. As stated in the introductory chapter, I sensed that the music education 'reality' consisted of a plurality of systems of ideas and practicalities, i.e. discourses, both within and between every context of the education policy process. A constant tension existed inside and among the contexts of policy formation, adaptation, implementation and reception and the respective curriculum contexts: rhetorical, intended, delivered and received. This directly implied that music curricula might also be in an important sense incoherent and conflicting, since policy contexts in turn construct curriculum contexts.

So I searched the relevant literature, starting first with how education policy is approached and researched in terms of policy making and implementation, and afterwards how these approaches in policy contexts resultantly construct respective curriculum contexts.

3.1 Education policy approaches

3.1.1 'Top-down'

Initially, during the 1950s, 1960s and early 1970s in North America and Britain, education policy was perceived basically as a technical tool for conveying the results of policy making (McPherson: 1962). With this functional character, policy was apprehended as a continuum of fixed stages, which led to successful policy outcomes if managers achieved the right conditions for successful implementation (Cerych and Sabatier, 1986). The vital issue in this 'top-down' implementation is that it holds the prospect that cultural unity can and should be established within an educational institution (Beckhard and Pritchard, 1992). In this sense, for the successful implementation of policy making, cultural unity should be established within schools. It is assumed that a social consensus as to policy making exists. Implementation is believed to be successful once policy makers apply a unique policy for an entire society that shares a common culture and vision. The key actor in this centrally controlled process is regarded as the state and its relevant official agencies, with no other



actors existing in the determination of education policy. This conception sees the actors at lower levels, i.e. teachers and pupils, as incapable of having an impact on the trajectory of education policy since the upper-level actors wield their power to direct uninterrupted policy making. Lower-level actors are strictly subsidiary, and for this reason this model is also called 'teacher-proof'.

In terms of curriculum contexts, this perspective offers lower-level actors no or at least minimum power over education policy. Instead, it is the state – with its policy makers and bureaucrats – that controls education and ensures that a unique prescribed curriculum i.e. the rhetorical curriculum is delivered across all educational institutions in its jurisdiction. This control is mainly achieved through the inspection of schools and teachers. Teachers, for the delivery of specific knowledge of school subjects, are provided with a detailed curriculum referring to objectives, content, activities and assessment. Frequently, this official curriculum, that specifies the rhetoric of the education policy of the country – the national curriculum – together with the content to be taught, also states the educational aims to be met. Such a curriculum is widely called 'target-driven', since it aims to achieve the learning of pre-decided 'worthwhile' knowledge. As the focus is on pure knowledge and the content of the subjects, this firm and subject-based curriculum is supported by relevant material such as 'prescribed' textbooks. In addition, the emphasis upon academic achievements and the theoretical progress of pupils in specific subjects lead to an assessment system, focusing upon the intended aims and outcomes, as a vital necessity. Clearly, this teaching process depends on the teachers' actions, with the pupils restricted to a passive role and treated as empty vessels (Burton et al.: 2001).

In sum, education policy in this view is conceived as an uncontested and straightforward activity, centralised in the hands of the upper-level actors and maintaining consistency between policy making and implementation. With reference to curriculum contexts, the curricula are state-controlled, subject-focused, teacher-centred and assessment-led.

3.1.2 'Bottom-up'

However, throughout the 1960s and early 1970s, the aforementioned linear, 'logical', 'cause-effect' approach was attacked by researchers arguing that not only can no 'recipes' ensure successful implementation but also that this approach ignores issues such as power relations, conflicting interests and value systems between individuals and agencies who are involved in education policy (Barret and Fudge, 1981). It should be added that in practice the involved interests are not only those of policy makers and policy implementers but also those of policy-receivers – i.e. the pupils, in the case of this research - and other actors. Therefore, multiple cultures exist within education contexts, not only resisting but more importantly *enacting* policy-making, and constituting policy as dynamic, multilayered, complex and contested, being influenced by temporal social, economic and cultural factors (Ball, 1990). Taken seriously, the powerful role of policy implementers and receivers on policy is seen as a 'bottom-up' phenomenon. 'We contend that a small number of people can, in circumstances [...], influence the direction of educational policy implementation, irrespective of the intentions of the legislators and politicians' (Deem and Davies, 1991: 154). The impact of centrally programmed policy agendas was underestimated, and minimum policy plans complied with the policy-implementers' and policy-receivers' culture.

This has led to the development of so-called student-centred, learner-centred or school-based curriculum development and to action research that attributed a more democratic development of the curriculum, with the bottom-level actors having the key role. The needs, 'interests, attitudes and previous experience' of pupils are strictly the priority in this strategy (Galton, 1988: 77). In contrast with the rationalist 'top-down' model, this approach is political, acknowledging the constant conflicts and negotiations between competing meanings and practices (Deem and Davies, 1991). In this strategy, knowledge, in contrast with the top-down model, is treated as the 'means of developing particular learning skills which can then be employed for independent, focused study' (Burton et al., 2001: 24). In other words, here the emphasis is on the acquisition of the skills that simultaneously bring the acquisition of knowledge. This process-led curriculum perceives the student as the focal point, with the teacher having a role to play only at the first stages of the process or as a facilitator. Student-centred or school-led practice defines education which takes into concern

the specific students' or schools' needs. What will be gained as an educational outcome from this process is of secondary importance, since the primary concern is to provide pupils with a joyful learning experience. Therefore, in this strategy, we are referring to a flexible curriculum that can be adjusted to unexpected educational needs which might come up during the learning experience. Practice and outcomes can be modified according to the learner or school. However, as Silcock and Brundrett (2002) argue, 'even the most learner-governed system will need containing within some agreed framework' (2002: 40) instead of within 'non-negotiable' state-provided prescriptions. Thus, the 'bottom-up' approach is viewed as student-centred in terms of educational needs, process-led in its activities, classroom-governed in terms of its control and open-ended for its assessment needs.

However, criticisms of the 'bottom-up' approach stress that this strategy heavily resides on agency, neglecting at least *some* limitations, if not determinations, from junctures arranged and imposed from above, on the production of 'bottom-level' meanings (March and Rhodes, 1992). Besides this agency-structure issue, as Macdonald (2003: 141) writes, research revealed 'less demanding, poorly resourced and loosely assessed curricula' and recognised the problematic role of the teacher as a policy key actor. Silcock and Brundrett (2001) refer to problems associated with management of space and noise levels, and reiterate - by drawing on Mortimore et al. (1988), that 'poor attainments sometimes result where curriculum is organised around a variety of disparate activities, rather than around a single theme' (1988: 43).

3.1.3 Partnerships

More recently, during the 1980s and 1990s, research attempted to overcome this problematic duality by synthesising the 'top-down' and 'bottom-up' approaches. In this perspective 'mutual adaptation' and a consensual vision of top-level actors considering the bottom-level actors' practicalities and interests, with the latter being seriously considered in the policy making agenda, were developed (Hall, 1995). Thus, all the actors become 'partners' in policy making and implementation. This 'partnership' might involve researchers, administrators, teachers, and parents all sharing the same vision and having a sense of ownership of education policy (Fullan, 1993). Fullan suggests that the development of their mutual understanding is achieved via constant dialogue and negotiations between collaborative

actors (Fullan, 1999). Strong values of the partnership model are considered to be ‘knowledge advancement through conflict resolution (cognitive and social), multiple-perspective taking and a celebration of differences’, with an amalgamation of the core values of the two teacher-centred and student-centred models (Silcock and Brundrett, 2001: 44).

Which of the aforementioned education policy models is followed in the educational system of Cyprus? Which actors are empowered by the policy formation context to produce their own meanings within curriculum contexts? These questions are considered in the following chapters.

3.2 The physiognomy of education policy

The aforementioned three approaches to education policy profoundly demonstrate the dynamism in the trajectory of education policy.

Saunders (1986: 44) compares the trajectory of policy to a staircase:

policy is expressed in a number of practices, e.g. the production of texts and rhetoric and the expression of project and national policy management, in school, in classrooms, and in staffrooms. Policy is expressed by different participants who exist in a matrix of differential, although not simply, hierarchical power. [P]articipants are both receivers and agents of policy and, as such, their “production” of policy reflects priorities, pressures and interests characterising their location on an implementation staircase.

Saunders (1986: 44)

Another widely used definition of education policy is one by Ball (1994) defining policy ‘both as text and action, words and deeds; it is what is enacted as well as what is intended. Policies are always incomplete insofar as they relate to or map on to the “wild profusion” of local practice’ (1994: 10).

These two definitions view policy’s physiognomy as twofold: policy as text *and concurrently* policy as action. Policy as text is an official specification, with regulations and actions that determine educational procedures that ought to be followed to bring about the desired

outcomes. This is a clear way to sense policy, in contrast with the second one that treats policy as a continuous and extended process. In contrast, this second way stresses possible socio-political issues that 'play-off' in each particular context of a policy process. The 'reality' of music education in Cyprus appears to be constituted by contradictory discourses deriving from the multiple actors' vantagepoints. Thus music education involves many contradictory discursive definitions and practices embodied in education policy texts and actions. First, education policy texts are discussed as embodying conflicting discourses.

3.2.1 Education policy as ideological texts

Discursive practices are reflected in the construction of education policy texts. Opposing discourses exist, of key actors struggling over their own policy proposals and competing for the acceptance of their policies. In other words, which issues are discussed or established as priorities is the result of a discursive activity. Once a policy agenda is set, a process to develop the policy documents in every detail is required, to 'constitute the official discourse of the state' (Codd, 1988: 237). Codd points out that policy documents ought to be viewed as 'ideological texts that have been constructed within a particular context' (1988: 243).

Codd's argument refers to the education policy formation context. As stated in the introduction, the present research was concerned with what is currently the education policy context, and why Cyprus has this particular education policy. How this education policy was formed - which is the issue to which Codd refers - falls outside the limits of the present research, which has attempted to unearth the power issues within this context and not how these power issues came to exist in the policy agenda. It is vital to bear in mind that power issues also exist in this context. As Apple (2000) puts it, texts are part of a complex story of cultural politics, and they can signify authority. The issue urges us to examine whose values are represented in the Cypriot music curricula.

In regards to the analysis of policy texts, Bowe et al. (1992), drawing on the linguist Roland Barthes, point out that policy documents are to be interpreted according to Barthes' distinction of 'writerly' and 'readerly' texts. Policy texts 'self-consciously invite the reader to "join in", to co-operate and co-author [...] [even to] feel a sense of "ownership"'. In this approach the 'readers' are always responsible for the production of meaning. An alternative

would be to conceptualise these ‘working documents’ as ‘readerly’ texts whereas in this way the ‘signifier and signified relationship is clear and inescapable [...] [and only like] initial reading [...] might suggest such readerliness’ (Bowe et al., 1992: 11). In the latter approach the ‘writers’ are responsible for the production of meaning. Bowe et al. (1992: 83), in researching the impact of the British National Curriculum upon departmental policy, criticise the tendency to look at the National Curriculum ‘unproblematically’, recognising that there is a ‘dialectical process’ between “‘the moments’ of Legislation (the Act), documentation (from the NCC, the DES, etc.), and “implementation””.

Thus policy texts ‘carry over’ meanings from one policy ‘arena’ to another, a process which is in fact ‘subject to interpretational slippage and contestation’ (Bowe et al.: *ibid.*: 83). By acknowledging that texts are subjected to multiple actors’ interpretations, and also rejecting the simplistic assumption that policy texts once made are automatically implemented so that, in turn, originally prescribed outcomes are delivered, the need for a sophisticated perspective on the trajectory of policy process is highlighted. The presence of a ‘plurality of readers’ for an individual policy text directly produces a ‘plurality of readings’ (Codd, 1988: 239). Throughout the ongoing metamorphosis of the policy process, policy texts are constantly reconstructed and re-interpreted according to multiple actors’ perspectives.

To put it simply, music curricula are read and interpreted by readers in multiple and contradictory ways. In this sense, in the present research different interpretations of meanings of the curricula, by the inspector and the music teachers, were anticipated.

3.2.2 Education policy as a discursive process

Not surprisingly, researching on policy as a process gets more complex and demanding as the trajectory of the process gets fragmented, involving a cluster of the messy and overlapping practices of a number of involved key actors and referring to different levels and contexts, issues and debates. One’s values suggest, sometimes even dictate, one’s aims (Walsh: 1993). The tensions produced by the contesting values of the diverse actors that struggle for dominance constitute the policy process as constantly *metamorphosing* and *metamorphosed*. Forming education policy is not a static process. Thus, within education policy processes multiple trajectories concurrently appear: multiple actors (the state, inspector, teachers,

pupils), positioned in multiple action centres (ministry, school, class), acting at multiple action levels (macro and micro), produce multiple policy contexts (of formation, adaptation, implementation, reception), in multiple educational contexts (the rhetorical, intended, implemented, and received curricula).

For the present research this dynamism derives inherently from education policy's *polydynamic* physiognomy; that is, it is *polyglot*, using the 'voices' of different discourses, *polysynthetic*, synthesising the macro and micro levels, *polymorphic*, changing from policy to curriculum contexts, and *polycentric*, having many centres of struggles and compromises.

Before looking at this discursive process I describe the position which the present thesis takes in relation to one hot debate. This concerns the issue of the separation between policy making and policy implementation (Hill, 1993; Lewis and Wallace, 1984), for instead of the implementation phase being treated as inherent in policy making, it is often treated as a succeeding phase, in order to escape from a misleading disconnection of these two phases implied by the 'top-down' and 'bottom-up' compliance models. The former conceives policy strictly as a governmental operation in relation to structural factors (e.g. Dale, 1989) whereas the latter conceives it as a teaching operation in relation to agency (e.g. Ball, 1994).

As researchers attempted to overcome this artificial dichotomy, they became highly critical of a simplistic description of the policy process as one with distinct phases or stages, i.e. policy making and policy implementation. For instance, Thrupp (2002) in a review of Levin's (2001) latest work, argues that the categorisation of the policy process in that work into 'origins', 'adoption', 'implementation' and 'outcomes' is too linear and 'although [...] [used] as an organisational device, does not do justice to the complexity of his argument, which well demonstrates that policy does not have origins and outcomes in any straightforward sense of these words, nor is it simply adopted and implemented (Thrupp, 2002: 325). Instead, Thrupp favours a 'less rigid characterisation', such as those suggested by Bowe et al.'s policy cycle (1992) and Vanegas' (2001) examination of the impact of the international context on educational reform.

Undoubtedly, policy stages ought not to be treated in isolation from each other, but their ramifications with each other should be acknowledged, and more importantly, how they interplay with each other should be described. Ball (1994: 19) suggests in regards to policy that a response must still be put together, constructed in context, and offset against other expectations. All of this involves creative social action, not robotic reactivity. Education policy and practice have a reciprocal relationship, through which macro-level practice affects micro-level practice *and* vice-versa. Policy 'rhetoric' constructing practice, as well as practice constructing policy rhetoric.

The present research attempts to unearth the existing discourses within educational centres, and not to look at a government policy process filtering down and being recontextualised within educational centres, or to examine policy outcomes. Nevertheless, in my view, some researchers, in their attempt to point out that the policy process is not a constant entity as it filters down into schools, are – at least to some extent – heavily occupied with the language used for the labelling of policy stages or contexts, and thus losing the essence of the point they raise. To be more explicit, by accepting that as Fink (2001) writes, distinct 'solitudes', 'paradigms' or 'mind-sets' exist within policy process - those of educationists, inspectors, teachers, pupils - constituting it as fragmented and disconnected, it is concurrently implied that in some sense distinct contexts exist. Thus in practice there are not only the two solitudes which Fink (2001) described, but many more, as distinct and oppositional collectivities play their distinct roles in multiple centres of action. Therefore, it can be argued that Levin's (2001) four-stage division and labelling of the policy process *per se* is not misleading. The attempt to synthesise the breaking down of policy process into distinct stages really matters. In addition, in policy contexts where education policy was implemented 'top-down', as is the case with the Unified Lyceum, this linear description might be helpful.

Besides, and in regards to Thrupp's preference for Vanegas (2001), it must be pointed out that Vanegas's work moved upwards to a higher level than that of Levin. Vanegas considered global discourses, whereas Levin's work dealt with national discourses in a comparative way. A researcher is able to choose and define the span of the levels – upwards and downwards –to be researched, stressing ultimately the macro or micro level of policy making.

Therefore, strictly for the sake of theoretical clarity I am not categorically against discussing distinct components of the policy process as if they hypothetically occur in a logical and sequential model. In relation to the two primary research questions, which aimed to describe the discourses of key actors struggling ultimately to construct music education in Cyprus, I see the formulation of four education policy contexts, *formation, adaptation, implementation and reception* as quite useful, though strictly for the analytic needs of the present thesis.

At this point I review the theoretical concepts that previous research offers.

Recent researchers, from a postmodernist viewpoint, attempted a more correlated and cohesive view of policy's stages; the 'policy cycle' (Bowe et al., 1992), policy as a text and policy as a discourse (Ball, 1994), policy as a process and policy as a product (Taylor et al., 1997), the four-stage model: origins-adoption-implementation-outcomes (Levin, 2001), and policy formation and policy appropriation (Sutton and Levinson, 2001).

These postmodern researchers heavily criticised both compliance models, especially the functionalist 'top-down' view of policy making, for its neglect of not only the impact of lower-level actors on policy making, but also their ability to negotiate between separate cultures within educational loci. The 'top-down' model functioned in the direction of imposing a coherent culture, whether consensually or coercively. In contrast, the postmodern approach viewed educational loci as consisting of multiple cultures that are in conflict, and attributed a heterogeneous cultural physiognomy to educational loci. This physiognomy is seen as in constant dialogic contest and reconstruction, in accordance to the opposing actors' values, interests and beliefs. As Ball put it,

[p]olicy is clearly a matter of the "authoritative allocation of values", policies are the operational statements of values, "statements of prescriptive intent" (Kogan, 1975: 55). But values do not float free of their social context. We need to ask whose values are validated in policy and whose are not.

(Ball, 1990: 3)

The manner in which lower-level actors' plural actions modify policy's trajectory is inconsistent and fragmented. Postmodern researchers acknowledged that these actors are

neither constrained by a specific structural context, as implied by the 'top-down' perspective, nor totally autonomous, as implied by 'bottom-up' researches. Bearing in mind these two conceptions of power, researchers identified a 'power system' that exists within educational loci, but also lower-level actors' ability to negate it.

Thus structural powers co-exist with the personal power of the actors. The dissenting actors' voices struggle and protest, compromise and negotiate over power relations and structural formations. Recently, policy sociology developed a substantial amount of work that attempted to describe the possibilities and definitions of the actors' meanings that are imposed by structural practices and power relations. A central point in this work is the concept of discourse - as developed by Michel Foucault - in terms of which 'what can be talked about' is defined (Fulcher, 1989; Ball, 1990; Bowe et al., 1992). In other words, policy making is perceived as a discursive activity.

This section has described the physiognomy of education policy making both as a polydynamic process and as constructed by ideological texts. Concerning the debate on dualism, the present thesis, strictly for the analytic needs of the present research, views education policy as developing in these four contexts in a sequential way. Thus, for analytic purposes, the present research describes the trajectory of music education as a process that is initiated in the education policy formation context, moves through policy adaptation and implementation contexts and finishes in the reception context. Most importantly, education policy is viewed as a process that obeys certain rules imposed by discourse.

The concept of *discourse* is widely used in education policy research, and its meaning is slightly redefined, to serve the individual epistemological needs of research but more importantly to demonstrate its more or less successful contextual practical implications. For instance, certain discourse theories used by some theorists of literary studies place emphasis on the policy text (e.g. Loomba, 1998), others on literary deconstruction, which, as already mentioned, give power to the readers rather than writers (e.g. Barthes, 1967) and others show interest in the social context of the discourses concerning policy issues and practices (e.g. Fulcher, 1989; Ball, 1990). The present research was concerned with the latter perspective. Within this tradition, discourse proved to be a useful theoretical tool for work on education

policy, to manifest both explicit and implicit meanings. Education policy analysis draws on the work of Michel Foucault, who views discourses as ‘practices that systematically form the objects of which they speak...Discourses are not about objects; they do not identify objects, they constitute them and in the practice of doing so conceal their own invention’ (Foucault, 1977a: 49). A discourse, then, is any possible way of attributing meaning to a particular type of action, and its meaningfulness presupposes its reference to history and culture. On this, Foucault in the ‘The Archaeology of Knowledge’ writes that the archaeological description of discourses

seeks to discover that whole domain of institutions, economic processes and social relations on which a *discursive formation* can be articulated; [...] it wishes to uncover the particular level in which history can give place to definite types of discourse, which have their own types of historicity and which are related to a whole set of various historicities.

(Foucault, 1972:163; my italics)

Foucault (1977b: 194) reiterates that discourse and the effects of its power should not be seen strictly ‘in negative terms’; ‘it produces reality; it produces domains of objects and rituals of truth’. Nevertheless, discourses are fragmented; ‘historically specific discourses (for example, medicine in the nineteenth century) are quite distinct from one another as well as from earlier and later forms of “themselves” which may or may not have the same names’ (McHoul and Grace, 1993: 31). It should be pointed out that discourses are not equally powerful, and fight with each other for the predominance of the most powerful. Powerful discourses are those which represent powerful positions, authority and control, whereas others represent those who are repressed and contested. Bacchi (2000:52) writes that ‘those who are deemed to “hold” power are portrayed as the ones making discourse whereas those who are seen as “lacking” power are described as constituted in discourse’.

One of the most critical points of Foucault’s theory is the power of a discourse to directly say ‘what counts as true’. ‘Truth isn’t outside power, or lacking power...Each society has its regime of truth, its “general politics” of truth: that is, the types of discourse which it accepts and makes function as true’ (Foucault, 1980: 131). In other words, discourse can be viewed as a system for the constitution of ‘legitimate’ or ‘illegitimate’ knowledge. Power/knowledge

is a single process; discourse's embodiment of power is a single inseparable configuration of ideas and practices (Ball, 1990). It is a system which although it 'excludes' and 'conceals', concurrently allows space for distinctions regarding, for instance, proper sexual behaviour or madness.

Discourse theories view the education policy process as a social development, a process which is at least partially subjected to socially produced constraints and divisions. For discourse theorists, the policy process cannot be reduced to successful implementation directed from above; there are also the values, practices and 'strategies' of those lower down the trajectory. Thus discourse theorists tend to deny to the policy process any internal substance. Consequently, definitions of a policy process are given only as the social relations which policy actors live with. The education policy process is a politics of discourse and is connected to power/knowledge.

The acknowledgement of power habitation as within the policy process that defines normative actions and knowledge, constitutes the policy process overall as a discursive action. This inherent duality in the physiognomy of the policy process is addressed by affirmative education policy sociologists (e.g. Ball, 1990; Bowe and Ball with Gold, 1992; Borman et al., 1996; Taylor et al., 1997; Levin, 2001; Sutton and Levinson, 2001). Ball (1994:19) refers to 'policy as text' to address the agentic possibilities at a micro level, and 'policy as discourse' to stress the structural constraints at a more macro level. Similarly Taylor et al. (1997: 24) stress that 'policy is both process and product' and 'involves the production of the text, the text itself, ongoing modifications to the text and the process of implementation into practice' (Taylor et al., 1997: 25). From a similar discourse perspective, Fulcher (1989) attempted to study the integration policy in Victoria, Australia.

This particular postmodern interest in the production of meanings and the effects of education policy is in contrast with other rationalist works of policy analysis that deal technocratically with policy outcomes (Taylor, 1997). Fulcher (1989) and Ball (1990; 1994) were among the earliest researchers to substantially adopt and develop the concept of discourse as a central idea in their work, in order to uncover how a discourse constrains, but

also enables written, spoken or thought issues and problems throughout the education policy process.

These theorists can be perceived as ‘affirmative postmodernists’ according to Rosenau’s categorisation of postmodernists; although they reject the possibility of penetrating *the* Theory to find *the* Truth, they however support political movements and seek ways to create change for the better, for example, concerning feminism and the environment, ‘making normative choices, and striving to build issue-specific political coalitions’ (Rosenau, 1992: 15). This broad camp of postmodernists is what Michalowski names as ‘social deconstructionists’ (Michalowski, 1993). The opposite camp is those that Rosenau characterises as ‘skeptical postmodernists’, who are also totally critical of modernity and reject Theory as it ‘conceals, distorts and obfuscates, it is alienated, disparted, dissonant, it means to exclude, order and control rival powers’ (Rosenau, op.cit: 81). Skeptical postmodernists are analogous to Michalowski’s literary deconstructionists (Michalowski, 1993).

So far I have attempted to describe the physiognomy of education policy taking into consideration issues of both agency and structure. The Foucauldian concept of discourse is helpful for addressing issues of power embedded in the physiognomy of the policy process. Whose values are established in the intended Cypriot music curricula might be the result of a masked canon of legitimacy. Power defines legitimate knowledge, and - in relation to the present research - this suggests that musical knowledge and what is considered as ‘valuable’ music education has been stabilised for years now and needs to be ‘defrozen’. Education policy appears to exist *catalytically*, beyond a policy text which specifies the educational goals, pedagogies and desired outcomes of a policy. It is principally a *polydynamic* process, with multiple interfering policy trajectories and points of origin. As already written, the term *polyglot* indicates the ‘voices’ of different discourses, *polysynthetic* refers to synthesising the macro and micro levels, *polymorphic* to changing from policy to curriculum contexts and *polycentric* to having many centres of struggles and compromises. These terms indicate the methodological orientations and the substantive focus of the present study, and are utilised for the description of the archaeology of music education in Cyprus in the following chapters.

In the next section of the chapter I review certain theoretical models which have been employed by researchers to analyse education policy. Most researchers were very concerned to overcome the simplistic dichotomies of policy making and policy implementation, i.e. state/localism, macro/micro, policy/outcomes. Several theoretical orientations were formed to allow a more unified outlook on text/discourse (Ball: 1994), process/product (Taylor et al., 1997), contexts/texts/consequences (Taylor, 1997) and discourse process (Fulcher, 1989).

Bowe and Ball with Gold (1992), to qualify policy's physiognomy with multiple and polydynamic characteristics, devised a theoretical model known as the 'policy cycle'. Through this continuous cyclical form of policy analysis they implied policy's recurrently changing ontology and 'recontextualisation', that results in fragmentation and contestation due to power struggles between multiple competing discourses. By identifying three primary contexts of policy making, Bowe et al. (1992) represented three multiple interdependent contexts of policy production, 'each context consisting of a number of arenas of action, some public, some private' (Bowe et. al., 1992: 19).



Figure 3.1: Bowe and Ball with Gold (1992: 20): Contexts of policy making

The first *context of influence*¹ is the policy arena where interest groups fight over setting the agenda; the result is the 'definition and social purposes of education' (Bowe *et al.* 1992: 19). The struggles and contestations that ultimately construct policy discourses are subjected to the voices of the empowered actors who are able to include or exclude voices and actors

¹ As clarified, this context falls outside the limits of the present research.

within policy, causing it to take a specific course. Voices are directly or indirectly heard or muted in this context, where actors engage in sounds and silences, conflicts and compromises. Ultimately, the empowered voices dominate the initiation of policy process.

The second context is the *context of policy text production* and is the location where policy is presented in the form of a written document derived from official sources, but also from more informal sources such as ‘informally produced commentaries’, the media, politicians’ speeches, and official videos (Bowe et al., 1992: 21). In this context, policy receives to some extent a more ‘grasped’ notion, as it is represented through the aforementioned; oral, aural or visual texts. However, texts are always open to interpretations and misinterpretations, constructions and reconstructions along the trajectory of education policy from macro to micro level. Thus policy texts *per se* by no means indicate and guarantee the desired policy outcomes, since texts are constantly reformed and refined by actors in different contexts and levels, causing refraction and redirection of the policy course. In addition, it should be noted that ‘texts can often be contradictory’ and ‘use key terms differently and they are reactive as well as expository’ (Bowe et al., 1992). Policy texts can therefore cause major shifts in the direction of policy as they may contain confusing and contradictory discourses and ‘possibilities’. In sum, how key actors react to policy documents is decisive for the “‘real” consequences’ of policy making (Bowe et al., 1992)

The third stage of the model refers to the *context of practice*, and is where policy making is implemented. This context is the one where practitioners are *partly* free to interpret policy texts and in turn act according to their own ‘histories, experiences, values, purposes and interests’ (Bowe et al., 1992: 22).

‘Practitioners do not confront policy texts as naïve readers [...], they have vested interests in the meaning of policy [...] [since] policy writers cannot control the meanings of their texts. Parts of texts will be rejected, selected out, ignored, deliberately misunderstood’.

(Bowe et al., 1992: 22)

This point is of vital significance for the course of policy, and Bowe et al. suggest that ‘it seems far more appropriate to talk of policies as having “effects” rather than “outcomes”’

(1992: 23). It is difficult to make sense of the effects of policy as they are not ‘clear’ and ‘definite’, but multiple and complex at the different levels of the messy trajectory of policy.

Ball at a later stage (1994: 26) added two additional contexts to complete the policy cycle. He suggested that policies need to be viewed in relation to two types of outcomes; first the outcomes in relation to the policy intentions, and similarly in relation to their impact on issues of justice, equality and individual freedom. Hence the *context of outcomes* is formed. The fifth context, the *context of political strategy*, refers to evaluations made concerning the two previous types of context.

Fulcher (1989) in her study of the implementation of integration policy in the Australian state of Victoria adopted a similar discourse perspective for her research. Specifically, the study aimed at revealing the complex interaction between government policy and strategies with the institutional conditions at other levels and arenas within the educational apparatus. Her findings revealed that what constituted the practical activity of integration education at various institutional levels of the Victorian educational system



Figure 3.2: A political model of policy based in a theory of discourse (Fulcher, 1989: 4)

were multiple ‘struggles and discourses, personal ploys, intrigues, alliances’ (Fulcher, 1989: 7) (Figure 3.2).

Fulcher found that six different levels of arenas exist throughout the Victorian educational apparatus; in each of these a discourse was deployed, and the ‘contender(s) who won in this struggle, “made” policy’ (Fulcher, 1989: 7) (Figure 3.3).

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Figure 3.3: Some examples of policy levels and arenas in the Victorian educational apparatus (Fulcher, 1989: 6)

Another Australian research study adopting discourse theory for a critical policy analysis was that of Taylor and Henry (1994). Taylor reports that in this joint study, they attempted to link ‘text with context’ around the post-compulsory education and training agenda (Taylor and Henry, 1994 from Taylor, 1997). The study revealed the way governments’ and ACTU’s agendas were set, and in turn documented their historical antecedents (i.e. *text*), and how the existing discourses were working with each other in the new policy setting (i.e. *context*) as these were revealed in a weekly ‘Higher Education Supplement’ of *The Australian* newspaper. The findings revealed ‘new alliances and divisions involving key players and sectors of the post-compulsory system, and highlighted “...the stretched nature of this policy “umbrella”, sheltering a number of disparate and not necessarily compatible interests”’ (Taylor and Henry, 1994 from Taylor, 1997: 30).

One year later, Henry and Taylor (1993) carried out a similar study to investigate the implementation of the Carmichael Report. This time they were interested in looking at ‘text and consequences’; more specifically, which discourses of the policy formulation (rhetoric), (i.e. *text*) managed to filter down and survive ‘on the ground’, i.e. the reality of policy implementation (i.e. *consequences*).

Taylor (1997) suggests that policy texts ought to be analysed as part of a triad that relates to ‘their context and also in relation to their impact on policy arenas in the broadest sense’

(Taylor, 1997: 33). So for Taylor it is the 'linkages' of *contexts*, *texts* and *consequences* that are important for a policy analysis which emphasises power relations (1997: 32).

However, these postmodern approaches have been criticised on several counts. One criticism says that these approaches underestimate the determinants placed by the state on the actions of lower-level actors (Gerwirtz, 1996). Gerwirtz observes that these actors are not simply constrained in their actions, but also in their definitions, for many of these come from the top, a fact that lower-level actors may not be totally conscious of. Similarly, Hatcher and Troyna (1994:156) argue that Ball's 'policy cycle' distorts understandings of the policy process, especially because of the *relatively limited* powers that he assigns to the central apparatus of the state and to the schools'. This 'critical pluralist' thesis is 'a revision of conventional pluralism designed to take account of the structured inequality of power in the capitalist societies' (1994: 157). Another criticism accuses these approaches for failing to sufficiently address, theorise and incorporate in their analysis structural factors, such as theories of the state (e.g. Offe, 1984; Dale, 1992) (Henry, 1993). Gerwirtz and Ozga (1990:37) wrote about the 'uncritical acceptance of partnership and pluralist explanations of past policy making'. In this vein, Ball (1994) has also been criticised for adopting an eclectic stance (critical theory, post-structuralism and ethnography) although he acknowledges the possible limitations of this theoretical eclecticism and he states that he is open to criticism. He clarifies that

the concern is with the task rather than with theoretical purism or conceptual niceties. [...]. The task, then, [for Ball] is to examine the moral order of reform and the relationship of reform to existing patterns of social inequality, bringing to bear those concepts and interpretative devices which offer the best possibilities of insight and understanding.

Ball (1994: 2)

In summary, it seems that nowadays, the postmodern literature on education policy is inclined to sense education policy as a type of socio-political action. And as such, education policy principally implies issues of power, legitimacy and authority, for power has a creative and positive aspect as well as an exclusionary and silencing one. Thus discourses, as modes of concealing but also enabling systems of conceptions and practices, ultimately define what counts as knowledge within education.

The following model is constructed strictly for descriptive purposes and the needs of the present research. It selects from reviewed conceptual theorisations, interpretations and research models of education policy. Specifically, it bears in mind the polydynamic physiognomy of education, and intends to allow descriptions of the education policy process moving from education policy contexts towards curriculum contexts. The model does not claim to be apposite for other theoretical conceptualisations, research designs and methodologies. Instead, it is strictly for the purpose of monitoring the processes through which music education is constructed, something that primarily requires the articulation of the meanings of four key actors involved in music education's journey from education policy contexts to curriculum contexts.

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National context (Ministry of Education) —————

Figure 3.4: Education Policy Contexts and Curriculum Contexts

This model shows the phenomenon of policy process as polydynamic for its physiognomy and discursive for its activity. As already discussed, the ontology of policy process is polydynamic; that is, *polyglot*, with the ‘voices’ of different discourses, *polysynthetic* in synthesising the macro and micro level, *polymorphic* in changing from policy to curriculum contexts and *polycentric* in having many centres of struggles and compromises. As such, the model concurrently offers a frame of reference for the discursive practices that key actors deliver and experience in an educational apparatus through directives and pedagogies. This model is not just about key actors’ values and experiences; nor just the macro and micro levels, nor the text and the discourse; nor the policy curriculum contexts; nor the levels of opus operandi and modus operandi. It is rather about all of these: the polydynamic discursive policy process. It is hoped that this descriptive model would shed light on the presence or absence of discourse interconnectivity among key actors in the policy trajectory of music education in Cyprus.

I acknowledge that this eclecticism in the design of the model can be criticised on several counts. I offer the model as a descriptive tool for showing the polydynamic physiognomy of policy process, and it is as such that I wished to be judged. It is not intended to cover the whole range of issues in this field, but simply to sensitise us and reveal some of the ways in which the education policy process constructs curriculum contexts.

So far, the theoretical framework of the present research was conceptualised from a sociological perspective on policy: the education policy process is seen as a *polydynamic* discursive process that defines knowledge. This macroscopic description is illuminating in understanding music education’s journey from education policy to curriculum contexts. At this point, the theoretical framework moves into the literature of the sociology of music education, to conceptualise how this discursive education policy action defines music education both macroscopically (e.g. ideologically) and microscopically (e.g. in the classroom environment).

3.3 From education policy contexts towards music curriculum contexts

Certain systems of ideas inscribe certain ‘styles of reasoning, standards and conceptual distinctions’ that ultimately form school curricula, as effects of power within education policy contexts (Popkewitz, 1997: 131). Actors define their relationship towards curriculum according to their own beliefs and values. The most powerful actors enact and legitimate curricula as an implicit effect of discourse and power; the curriculum is an issue of the politics of knowledge. Based on and driven by Popkewitz’s (1997: 132) definition of curriculum as a ‘disciplining technology that directs how the individual is to act, feel, talk, and “see” the world and “self”’, the present research was specifically oriented towards unmasking how key actors in the trajectory of music education individually produce their meaning and, more specifically, how they define what counts for them as music education, that is their construction of worthwhile musical knowledge. In this way it was hoped that our consciousness about how current discourses in the field of music education serve power would be raised. In brief, then, the curriculum is an arrangement that defines and directs the production of musical knowledge, as it suggests certain systems of reasoning, directions and voids, inclusions and exclusions. These discourses indicate certain inscriptions that are included as a result of power and domination. To understand how these power relations negotiate, Green (1999; 2003a; 2003b) urges us to be aware of social forces such as ideology, gender, ethnicity and social class, and consider them as helpful theoretical concepts for clarifying the belief systems that define music educational values and ‘valuable’ practices within music education. Thus social forces reside within each music education locale, which follows and denotes particular opus and modus operandi. In this sense, social concepts can offer an exegesis of the music curriculum contexts.

Green’s (1988: 2) discussion of ideology² in relation to musical meaning and music education takes a radical approach to the issue, and is concerned with how ideology is both explicit and implicit in ‘all human institutions’ but most significantly in our ““common sense”” which is ‘most difficult to fathom’. Green argues for the importance of making ideology visible, and moves forward to ask how far ideology determines our actions. She

2 Green (1988) mainly uses the concept ‘ideology’ to associate the concept with a Marxist literature on the negative concept of the concept.

acknowledges the multiplicity and complexity of our society, and favours using the German tradition of dialectics to 'interpret social constructs in their historical interrelations' (ibid: 4). Green writes,

this historicity precedes, and enables, an imaginative transcendence of our personal, immediate experiences, which otherwise give rise to direct and fragmented ideological interpretations of a society that has leant us the very language in which we think.

(Green, 1988: 5)

In a more recent discussion, Green (2003b) reiterates the concept of ideology as a 'set of common-sense assumptions', relating ideology to the processes of 'reification' and 'legitimation'; ideology has the mechanism to present things as 'natural and inevitable' - in other words, reified and concurrently justifiable – and legitimate. Thus, according to Green, as our social relations appear natural and justifiable, totally normal, acceptable and unchallenged, ideology tends to reify, legitimate and perpetuate them (2003b). In Bourdieu's terms, they constitute cultural capital (1977). It is towards this process of the perpetuation of cultural capital that the discussion now turns.

For Bourdieu and Jean-Claud Passeron (1990) education is a site where socially inscribed and established knowledge becomes legitimate and is reproduced through the mechanisms of education. This process imposes the knowledge that serves the interests of the most powerful social groups. These groups hold the power to impose, instil and implant cultural preferences of dominant cultural regulations, serving in this way their own interests. Culture, for Bourdieu, is thus a misrecognition, a falsehood, a mental falsification that is perpetuated in favour of the interest of a powerful group of people, causing in the powerless people a kind of 'false consciousness'. Culture mystifies and conceals power conditions and constructs itself as natural and normal.

'In any given social formation, legitimate culture, i.e. the culture endowed with the dominant legitimacy, is nothing other than the dominant cultural arbitrary insofar as it is misrecognized in its objective truth as a cultural arbitrary and as the dominant cultural arbitrary'.

(Bourdieu and Passeron, 1990: 23)

These mental falsifications (otherwise, realms of consciousness) that are inculcated by the dominant culture are what Bourdieu defines as cultural capital. However cultural capital, besides cognitive structures, might include other things such as music.

To place this in the context of music education: music education is a dynamic field where musical cultural capital is reproduced to powerfully implant legitimate musical knowledge, classifications and reasoning. Hence, those actors in power and in structural formation, control and dictate the entire form that music education takes. Individuals adopt this particular dominant musical culture which is reproduced and produced within the educational system, ensuring that cultural dominance is protracted. For example, musical preferences are not only an agentic possibility but also part of structural constraints. These preferences define musical identities as well as social identities. And this identification is unequal, in the sense that identities are defined by musical cultural capital which excludes other trends of musical cultural capital. Music education is underpinned by dominant structural forces such as class, gender, ethnicity and ideology which privilege particular musical assumptions and practices as natural and accepted. Besides these structural constraints, certain powerful agents of music education produce cultural capital and also shape music education.

Bourdieu's idea of the reproduction of cultural capital is useful for illuminating how musical knowledge relates to structural formations and mental falsifications. Music education is a milieu of the construction of musical knowledge deeply associated with the concept of cultural capital. The discursive ontology of music education makes the field crucial for reproducing certain types of cultural capital. Green (1988) offers implications of this ideological reproduction, for both music and music education.

Green, in her 1997 work on gender and music education, adopts the same theorisation to indicate how gender-stereotyped assumptions and practices are perpetuated in music and music education. The present work utilises Green's work as a basis for the further development of a theoretical conceptualisation in which structures of society, such as social class, ideology, gender and ethnicity, *reify* and *legitimate* perceptions and practices in the music curriculum. In other words, socio-political mechanisms, deriving from the

aforementioned social concepts, offer a socially and historically produced discourse to individual actors within music education. These discursive conceptual procedures that construct our world, knowledge, reasoning and ultimately music education, are filtered by our socially prescribed assumptions, which not only define what counts as music education but also provide the lexicon of the discourse by which we think and talk about music education and legitimate musical knowledge.

As previously discussed, discourses are socially and historically constructed, and thus we are inevitably concerned with their changes, processes and developments as energetic interaction of human agencies and social structures which direct the music curriculum. How might discourses affect the music curriculum in terms of its aims, content, activities and assessment? It should be once more pointed out that the present research is not delving particularly into gender, ethnicity, social class or any other social issues, but is sensitive towards all these, and gives space in the design of its theoretical framework for possible implications that might arise from the empirical data.

3.3.1 Music curriculum aims

Generally speaking, and independently of philosophical educational values, working to achieve the aims of the music curriculum is supposed to lead to a valuable music education. This is, however, inextricable from theories of musical meaning and experience. Martin (1995) in discussing the concerns of the sociology of music, takes a Weberian perspective and writes that music sociology's concerns should be 'what people believe [...] [music] to mean, for it is these meanings that will influence their responses to [...] [music]' and not the establishment of any 'true' and 'valid' musical meanings, as these are dogmatic (1995: 30). However, Green also considers issues of social structure, and it is to her discussion that I now turn.

Green's (1988; 1997) theory of musical meaning and experience makes a theoretical distinction between two aspects of musical meaning that co-exist in every musical experience. The first aspect is what she calls 'inherent musical meaning', and refers to the syntax of the sonic materials which are organised in a particular way so that they are perceptible by the listener. That is, the listener is able to recognise the existence of cadences,

modulations and harmonic relations: an ability that presupposes the familiarity of the listener with the specific musical genre. If listeners are not taught to expect these syntactical relationships in music, or are otherwise not familiar with the specific musical genre, such music does not mean anything or much to them, and no or few inherent meanings are produced. This means that inherent meanings are very specific in terms of time and place, and are neither ahistorical, natural, universal nor essential, but on the contrary they are artificial, plasmatic and learnt. Since inherent meanings depend on the individual listener's ability in relation to the genre of music, multiple inherent meanings can be produced, in accordance with Silbermann's suggestion that there are as many musical meanings as there are listeners to a musical piece (Silbermann, 1963).

But these inherent meanings can never be experienced apart from the social contexts in which a piece of music is produced, distributed and received, for all these also affect our musical experience. These social contexts form the second type of musical meaning that Green suggests, the so-called 'delineated musical meanings'. Some examples of delineated musical meaning might be the dressing style of an artist, or even political, gender, ethnic, class and race associations. It is in this sense that society is, as Durkheim put it, prior to the individual (Martin, 1995: 71). Like inherent meanings, delineated meanings depend on the subject-position of the individual but also on social associations, as in wedding music.

One important difference is that in the case of inherent musical meanings the sign and the referent are made up of sonic material, whereas in delineated meanings the sign is made up of sonic material but the referent is made up of social relationships (Green: 1997).

Green's dualistic concept of inherent and delineated meanings is indebted to L. B. Meyer's (1970)³ 'embodied' and 'designative' meanings respectively. However, these two types of meanings are most significantly different in important ways. Firstly Meyer's concept of embodied musical meaning is teleological, which means that meaning is produced from the listener's future *expectations*, whilst Green's concept of inherent meaning refers to the past

3 For other dualistic separations of musical meaning see Coker (1973) and Wright (1975).

and the future and also to meaning within one piece of music and among different pieces of music. Also, Meyer's 'designative meaning' seems to be very similar to referential meaning, having no direct link to the geographical and historical context of the production, distribution and reception of the music (Green, 1988).

What is significant in Green's sociological theory of musical meaning and experience is the implications for music education of the relationship between these two types of musical meaning. Initially, the relationship between these two types is considered. Although for Green the types always co-exist, each one at a different degree, and are interdependent, each differently impinges on our musical experience (Figure 3.5). When our reactions to both inherent and delineated meanings are affirmative and positive respectively, then an experience of *musical celebration* occurs (connection of two solid lines) whilst in an opposite case, i.e. when our reactions to both meanings are aggravating and negative respectively (connection of two dotted lines), then we have *musical alienation*. Interestingly, in some cases these two types of meanings are in contradiction with each other, generating *musical ambiguity*. There are two types of musical ambiguity: ambiguity 1, which exists with aggravating inherent and positive delineated meanings and ambiguity 2, which exists with the experience of affirmative inherent and negative delineated meanings.

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Figure 3.5 Green's Theoretical Model of Musical Meaning and Experience
(Green, 1988: 138)

The implications of Green's theory for music education are valuable for explaining possible reactions that can derive from pupils' musical experiences within classrooms. This is that some pupils will celebrate, some others will be alienated, and others will feel ambiguous about their school musical experiences. As described by the model, this depends on the familiarity with the musical genre and the social experiences of the listener. Especially, delineated meanings which concern critical and powerful social issues such as social class, gender, ethnicity, religion and race are powerful in the production of musical meaning within school settings.

Awareness, sensitivity and consideration of these matters by policy makers, music inspectors and music teachers can be valuable. All actors have distinct musical meanings within which they embed music education. Especially for pupils, how each type of musical meaning is experienced by each one individually through music education is decisive for a music education that would be either celebratory or alienating. The teacher's aim towards the acquisition of either or both types of musical meanings by the pupils is crucial for their musical experience. Thus, an efficient music education that fulfils its aims is a priori bounded with the celebratory musical experience of inherent and delineated meanings by pupils. A celebratory music education seriously considers the subject-position of the pupils. Otherwise, pupils, with their own delineations, have the possibilities not only to cause a fragmentation of curriculum aims but also prevent any valuable music education. In other words, achieving what the curriculum aims at and counts as valuable and worthwhile heavily depends on the pupils' voice and identity. Which types of musical meanings do the key actors of music education in Cyprus value most, and thus aim for?

3.3.2 Music curriculum content

For the last three decades the field of music education has had a number of discussions of curriculum content; mainly as to which are the valuable musical genres to be included in the music curriculum. These discussions refer to the extensive and 'stable' place of western classical music in the curriculum, in contrast with the struggle of popular music, jazz and world musics to be accepted as legitimate and valuable musical genres for educational purposes. It is for this reason that once again, socio-political dimensions, and more

specifically ideologies are considered, in the sociology of music education to camouflage and distort possible realities in relation to worthwhile musical knowledge.

Traditionally the evaluative criteria of music aesthetics concerning the valuable genres emphasised solely the study of music per se (i.e. the form of its musical sounds), and no attention was given on the outside context of a work's composition, distribution and reception. This doctrine, known as 'formalism', that precluded musical meaning in the music itself, is also known as 'purism' for viewing music as 'pure' sonic schemas. Kivy (2002) suggests that 'formalism' is an ill-chosen term, and favours the term 'absolute' music to denote the view that 'music does not possess semantic or representational content' (2002: 67). According to this creed, musical value depends on values that transcendent time and place; musical value is seen to have universal, eternal, complex, original and autonomous characteristics (Green, 2003b).

However, more recently, this doctrine has been challenged by other aesthetic orientations such as culturalism, structuralism and post-structuralism, Marxism, feminism and postmodernism. Specifically, the Frankfurt School theorists utilised the term 'culture industry' to indicate that the culture industry aims to ensure cultural homogeneity and predictability. This cultural production which is 'marked by standardization, stereotype, conservatism, mendacity, manipulated consumer goods, has depoliticized the working class, limited their horizon to political and economic goals that could be realized within the oppressive and exploitative framework of capitalist society' (Storey, 1993: 101). Thus, with the lack of any critical thinking or reactions, popular culture was viewed as 'debased, commercialized, devalued and lacking in artistic value' (Shuker, 2002: 3). Although the present research has no space or intention to chart these theoretical approaches to popular culture, it is important to bear in mind that discussion of popular culture and music is a highly ideological terrain which is shaped by competing theories and approaches.

In the field of music education, the beginning of the debate concerning the value of popular music for pupils' music education dates back to the late '60s. First, Swanwick (1968) pointed to the values of the inclusion of popular music in schools, for according to his research popular music was the musical genre that pupils favoured most, and not classical music as

was widely presumed. Vulliamy (1975) not only powerfully challenged this bipolar schism that music education was facing, but also argued that schools reinforced the conflict between the pupils' 'home' tastes and 'school' tastes, whilst the educational values of more traditional teaching were threatened (Pitts, 2000a). Vulliamy and Lee (1976) went on to publish a book entitled *Pop Music in School* to help music teachers with the practical teaching aspects of incorporating popular music in school in the same vein as Paynter's ideas for creativity. Similarly, Vulliamy and Lee (1982) published six years later another book, *Pop, Rock and Ethnic Music in School*, to include this time world musics and offer teachers guidance, ideas and material. In these publications Vulliamy and Lee argued that traditional teaching practices are not suitable for teaching popular music, and that in general traditional musicology is unable to offer suitable evaluative criteria for these genres.

Interestingly, recent popular music studies have widely challenged the inferiority ascribed to popular music and emphasised the 'distinctive properties of popular music, pointing to the importance and neglect of timbre and rhythm, and [the need for] developing new ways of analysing these distinctive properties' (e.g. Tagg (1991) on 'Fernando' by Abba; Walser (1993) on heavy metal; Middleton (2000) on pop and rock) (Hesmondhalgh and Negus, 2002: 5).

Current musicology is influenced by all these discourses, and calls for a reconstruction; Williams (2001) writes that

having once rejected the descriptive excesses of Hoffmann and Wagner, in favour of an apparent objectivity, musicology is now willing to revisit this language and to examine its underlying attitudes. This approach will challenge the canon's claim to be the defining condition of music, but the disintegration of rigid beliefs is likely to be offset by enriched experiences of familiar music.

(Williams, 2001: 138-9)

Making use of all these discourses in these different terrains – musicology, popular music studies, and the sociology of music education - Green (2001) in her latest work, after outlining the informal educational pedagogies, attitudes and values that popular musicians adopt, offers possible educational implications for formal music education. Green's research

revealed that popular musicians tend to downgrade the importance of their own informal learning practices, and when they themselves become music teachers tend to overlook them. She points out that most pupils are encultured into popular music, not classical music. She also proposes that as most of the time, listening to music is forbidden, to preserve pupils' original interpretations, and ensemble activities are rare, 'purposive listening' and copying from recordings might be beneficial. Hence, Green considers alternative, more vernacular pedagogies such as 'auto-didacticism', peer-directed and group learning, moving away from teacher-direction and traditional curricula, syllabuses and examinations. Undoubtedly, such practices might require some different expertise and training for a classically trained teacher. As she closes, 'formal music education and informal music learning have for centuries been sitting side by side' and appear to have shared musical practices such as improvising, performing, singing, listening as well as personal values such as friendship, cooperation, 'commitment and the capacity to gain enjoyment and satisfaction from playing even the simplest music' (2001: 216).

What this section has outlined so far is how a certain ideology has defined the content of the music curriculum by concealing the musical value of popular music, rejecting the interests of pupils who are the powerless actors, and promoting the interests of more powerful actors such as the policy makers, inspectors and teachers. How far a musical canon exists in the Cypriot music curricula is considered in the following chapters. What I next attempt is to outline how other social concepts such as gender, ethnicity and class also define the content of the music curriculum.

In the field of musicology and research on music education, gender was placed on the agenda rather belatedly in the 90s, constituting an interestingly unhomogenised field, since no single theoretical formulation was followed; for instance, Green (1997) took a radical orientation and Lamb (1996) took a postmodern strand. However, all approaches attempted to respond sociologically to women's submergence and exclusion from musical production, distribution and reception as a result of patriarchy and hegemony (radical feminists), capitalism (Marxist feminists) and male prejudice against women (liberal feminists). To put it simply, scholarship on gender and music refers to the struggle of women over the production of gendered musical meanings and practices. It should be made clear that these stereotypical gendered

mechanisms exist in a variety of musical genres besides classical music, such as popular music and jazz. This imbalanced representation in music largely drove scholars to examine women's voices in the production of music as composers; in the distribution of music as performers, in the music industry, sound editing, music managers, A&R; as receivers as members of fan clubs, in subcultures, as teenyboppers or fans of certain musical genres; and finally, women's representation in music videos, music lyrics and the stage.

With reference to gender and music education, several theorists (e.g. Lamb: 1991; Green: 1997) pointed to a parallel imbalance of women's musical representation in the curriculum content. Green (1997: 233) believes that 'women musicians should be included in texts, precisely in such a way that their minority status in most musical fields, or their tendency to be concentrated in a few musical practices, are made manifest'. This status, she explains, is the result of social and historical influences on the formation of the canon which the curriculum tends to echo. She also warns us about the gendered meanings of the combination of words with music, as in opera libretti and song lyrics in popular and folk music. Thus Green suggests that we might need to question the canon and be conscious for what reasons we are using particular music (1997: 239) and also to be aware that 'value hierarchies and canonisation processes continue to operate [within music education] covering a wider array of musics [...], positioned in contradiction to "other" musics that remain beyond the school' (Green, 2003a: 268-69). Do the Cypriot music curricula include women composers in their content, or are they dominated by a gendered musical canon?

Additionally, certain musical genres have been associated with boys and girls. Green (1997) reports that girls are associated with classical music, boys with rock and heavy metal. Similar associations exist within popular music, for example of dance pop and commercial pop music with girls. The label 'teenyboppers' or 'teen idols' exist to refer to teenage girls 'who follow the latest fashions in clothes, hairstyles, and pop music' and are identifiable as a socially constructed group with certain musical preferences, being significant as a market (Shuker, 2002: 297).

In short, it appears to be useful to push the limits of the curriculum content beyond the musical canon, to consider female voices as equally significant, and to challenge gender-

stereotyped musical preferences and musical genres that submerge feminine voices. These gender implications specific to curriculum content call for Cypriot policy makers' and curriculum designers' awareness. This prospect is surveyed in the following chapters. I now turn to outline the relation between social class and curriculum content.

Marx, by relating class with economic forces, first viewed culture, musical preferences and consumption as signs of class distinction. Similarly, Pierre Bourdieu (1984: 18) in his famous work, *Distinction*, points out that

for an adequate interpretation of the differences found between the classes or within the same class as regards their relation to the various legitimate arts, painting, music, theatre, literature, etc., one would have to analyse fully the social uses, legitimate or illegitimate, to which each of the arts, genres, works or institutions considered lends itself. For example, *nothing more clearly affirms one's "class", nothing more infallibly classifies, than tastes in music.*

(Bourdieu, 1984: 18; my italics)

In short, musical taste is often an identification of class, and it is an inherently ideological enterprise to define legitimate and illegitimate musical preferences. In this way, taste cultures⁴ with certain musical preferences are differentiated, and construct their own musical identities. Green (2003a: 267) writes that 'pupils from working-class backgrounds come from families that do not consider classical music to be especially valuable' and have a clear preference to popular music. Similarly, Shuker (2002: 52) refers to Tanner (1981) who found that 'Canadian working-class senior high school pupils were more likely than their middle-class counterparts to favour the Top 40, while progressive rock was more likely to be the choice of middle-class pupils than working-class students'. Shuker (1994) in a survey which he conducted in New Zealand found that 'working and lower middle-class youth favoured heavy metal, punk, and reggae, while the higher social economic status students favoured jazz, folk, and blues' (Shuker, 1994 cited in Shuker, 2002: 52; see also, Roe, 1992). To put it

4 'Taste cultures' is a concept developed by Herbert Gans to refer to a group of people with similar cultural identities due to similar social determinants, for instance, education, location, age. (Shuker, 2002).

bluntly, there appear to be signs that music education ‘distinguishes’ pupils through what the curriculum content ranks, accredits and selects.

Next, I turn to the concept of ethnicity and its relation to the music curriculum content. Especially nowadays, in multicultural societies and a globalised world, ethnicity is increasingly associated with the music curriculum content. *At first* and to *some extent* the concept of ‘black music’ appears to be a useful one to unfold the relation of Afro-American musical genres – mainly blues, soul, rap, reggae, jazz - and their inclusion or exclusion, their legitimacy or illegitimacy for music education and the music curriculum content. These musical genres have relations to black populations: for instance rap is associated with black youth (Spencer, 1991), or black performers with jazz. Similarly, according to Alden (1998), Hindi-speaking pupils of a London primary school have a strong preference for Hindi film music and much less preference for British popular music. These examples suggest that there might be some relation between ethnicity and musical preference and in turn, the musical genres that exist in the school music curriculum.

However, this relation of particular musical genres with certain ethnic groups is affected by musical globalisation. For example, Roman-Velazquez (2002) doubts that salsa belongs only to a specific locality (e.g. Cuba or Puerto Rico) and argues that it is an internationalised musical genre that is constantly relocated. Another example is Hosokawa’s (2002) research on how Japan actively reacted, through adaptation, appreciation and appropriation, to African-American black music. More specifically Hosokawa (2002: 223) outlines how ‘black history has been interpreted, on how mimicry is ambiguously tied with locality, and on how a “foreign culture” is domesticated and absorbed, according to local institutions, ideology and language’.

These examples are in accordance with Green’s (2003a) remark that ethnicity is problematic in the construction of musical identities. Hence, the association of certain musical genres with the promotion of intercultural music education certainly needs further illumination. Similarly, the ethnicity of pupils and its connection to the curriculum content might need further research. For the time being, we should be aware that ethnicity is not a

straightforward concept, and should address its implications for music education and the content of the music curriculum.

This section of the chapter has attempted to relate social determinants and the content to the music curriculum. It was seen that some concepts have straightforward relations to the content of the music curriculum, whilst others appear more dubious. Next, I attempt to relate social determinants to the activities of the music curriculum.

3.3.3 Music curriculum activities

There is a considerable amount of work on the extent to which particular activities within music and music education can be attributed to gender (e.g. Green, 1997; Hanley, 1998; Koza, 1992), explaining that gendered musical activities affect music's delineated meanings (Green, 1997). Singing is an activity that in the historical legacy of music might very possibly be viewed as feminine. However, that is not the case in all musical genres and across all historical times. For example in Ancient Greece, the works of Plato and Aristotle show that although music was greatly valued and was included in the 'curriculum', women were not allowed to play music or participate in musical making. Likewise, women have been excluded from Byzantine Church chanting, although in the first years of Christianity women had an extensive role (Neuls-Bates, 1982; Bowers and Tick, 1986). Also, in the early years of opera women were not allowed to participate, and therefore there was a need for castrati (Neuls-Bates, 1982; Newcomb, 1986). However, in genres such as gospel and blues, women singers predominate. The case of folk music is interesting; for instance, in Cypriot folk music where women are seen to have a subordinated role in music making, women can be seen as singers, something that shows that singing was considered a 'proper' musical activity for them. This fact matches with women's domestic and maternal role in a patriarchal society that demands that a woman must look demure and be physically, sexually and emotionally reserved. Green (1997) points that the bodies of singing women, apart from any technological devices, are linked with sexuality, although she clarifies that women are also symbolised as ideal mothers singing to their babies. However, it should be noted that especially in popular music, women singers are largely treated as sex symbols and symbols of desire, in both stage performances and music videos. In sum, to put it in Green's terms, there is in singing a certain degree of affirmation of patriarchal definitions of femininity.

Research on music education has reported teachers' and pupils' agreement that girls are eminently qualified as singers and choristers, in contrast with boys which are seen as unwilling to take up a singing role. Singing is viewed as a girls' activity. Although no valid and reliable research has been carried out in relation to gender and Cypriot music education, from my experience as a music teacher, the usually reported gender implications seem to be very similar to those that exist in the context of Cyprus, i.e. school choirs are largely dominated by girls.

Concerning instrumental playing and gender issues, in Ancient Greece, the goddess Athena did not like to play the wind instrument *avlos* because of the facial expressions and grimaces that are required for its performance, and instead preferred the plugged chordophone lyre (Michaelides, 1989). This affirmatively feminine display is in accordance with more recent research (Neuls-Bate, 1982; Green, 1997). Historical research on music associates women with the performance of certain 'feminine' instruments such as the piano, the harp and the harpsichord, and not instruments such as the trombone and trumpet which are considered as masculine and damaging to femininity (Neuls-Bate, 1982). Neuls-Bate writes that it was not until the end of the 19th century that women managed to take up all musical instruments. Interestingly, Neuls-Bate (1982) informs us that during the two World Wars women took the vacated places of men performers who were fighting. However, with the end of the wars they were displaced; later, in an attempt to abolish gender discrimination against them, they were granted auditions behind screens. Instrumental performance in popular music appears equally dominated by male performers, mainly because of the assertiveness of rock and heavy metal within the field.

Accordingly, educational research that deals with gendered musical performances report that girls prefer the keyboards, guitars and orchestral instruments, whereas boys prefer drums, electric guitars, electric bass and music technology (Green, 1997). Green interprets the association of women with certain musical instruments as one that relates to the appearance of a woman's natural 'in-tuneness' with and susceptibility to her body. The more technologically advanced, loud and demanding the instrument is, the less affirmative femininity is reached.

Green (2003a), with reference to social class and performing, along with cultural capital also considers the issue of economic capital, pointing out that musical performance and more specifically private instrumental teaching is a privilege for families that can afford to pay the tuition fees. Thus the pupils who do not have this 'opportunity' are disadvantaged in relation to upper or middle-class pupils, and only the latter appear to meet the demands that school make for everyone alike to already have what it does not provide (Bourdieu, 1973 from Green, 2003a). How do the Cypriot music curricula differentiate, if they do so, to consider issues of social class?

With reference to composing⁵, Green (1997) clarifies that this activity relates to the mind instead of the body, as in performing, since behind every composition there is a mind that produces the music. More precisely, using the mind and thus affirming masculinity threatens 'normal' assumptions of femininity if the composer is not male. Green says that these assumptions are accordingly legitimated in music education, as girls show signs of lacking confidence in composition, whilst boys appear to be more positive. This fact was reported both by students and teachers, although is in contrast with the view of boys as negative towards music education. Thus, in terms of composing, boys appear more creative and inventive, whereas teachers see girls as conservative and traditional, and girls themselves feel that they shine less.

On the basis that popular music is closely related with music technology, Green (1997) explicitly points to how it affirms masculinity. Boys driven by their 'macho' and powerful characteristics, appear to be enthusiastic about music technology, whilst girls seem to be reserved and frightened. Similarly, improvisation is linked with boys, as a nonconformist activity (Green, 2003a).

⁵ Green (1997) also encompasses improvisation as part of 'composition'.

After the linkage between music curriculum activities and sociological forces, finally I seek to relate assessment in the music curriculum to sociological concepts.

3.3.4 Music curriculum assessment

As already described, certain musical aims, genres, and activities denote the discursive construction of the music curriculum. The field of music curriculum assessment, with reference to sociological concepts such these that were addressed above, likewise raises issues that imply structural powers. Some of the affirmations or aggravations aforementioned are that classical music and singing affirm femininity; popular music and its performance, together with its association with drums and music technology, interrupt femininity; a boy listening to his own compositions affirms masculinity, as he is more creative and inventive in comparison with girls' 'rule-bounded conformism' (Green, 1997). Interestingly, Green remarks that these formations strengthen inherent constraints of social class, ideology, gender and ethnicity, affecting accordingly pupils' confidence concerning their musical abilities and teachers' assumptions concerning these. Thus, these factors 'must adversely affect the development and manifestation of pupils' abilities [...] and we may be more accurately assessing a gendered musical ability that it is limited and misleading' (1997: 241). In other words, Green says that our presuppositions are embodied in discursive patterns which are historically and socially constructed; it is using these discursive assumptions that teachers assess musical ability and pupils are involved in musical activities and view their own musical abilities.

This section has identified some effects that social structures have on the aims, content, activities and assessment of the music curriculum. It was seen that the social conditions of class, gender, ethnicity and ideology inscribe and direct the theory and practice of the music curriculum; in short, they construct the music curriculum. This means that the music curriculum is to some extent the effect of social structures, discursive mentalities and practices, and discourses that embody power. The music curriculum is not emancipated from discourses. These regulate the music curriculum as a result of social circumstances, since actors' definitions and practices are not 'pure'.

A linkage of all the arguments of this chapter so far constructs a theoretical framework that views the education policy process as *polydynamic* and discursive, embodying the music curriculum in social patterns of power. Viewing the music curriculum, and music education generally as a discursive practice, it embodies dispositions of what counts as music education, of what it is legitimate musical knowledge, of how it is to conceive what it is to be musically educated. The next section of the chapter looks into four educational ideologies that historically relate to the educational system of Cyprus, since they were followed at different times and gave the ordering principles that defined what counts as legitimate knowledge for the country.

3.4 Educational ideologies⁶

This thesis searches for the actors' 'betweenness', that is, their multiple meanings, either implicit or explicit in music education rhetoric and practice. Meaningful educational intentions, whether individual or collective, are formed in relation to actors' cultural, socio-political, economic, symbolic or other meanings. Thus, music education is oriented in its course by what is considered as legitimate; in other words, according to the values ascribed to curriculum contexts. Value assumptions set the matrix that directs music education's policy making and practice. These value-systems, these *educational ideologies*, are taken into account, attach meaning to music education and thereby orient its aims, content, activities and assessment. Ideologies are not simple preferences but are conscious assertions of belief systems based on fundamental value preferences deriving from philosophical viewpoints.

Realising what specific educational ideologies attribute to education helps in analysing the underlying framework of the policy trajectory which forms curriculum contexts. Eisner (1992: 302) argues that educational ideologies tend to derive from our beliefs about human nature, society and education as parts of our worldview (*Weltanschauungen*). Hence, political ideologies denote educational ideologies. However, it should be noted that ideologies, within this fragmented and complex trajectory from policy contexts to curriculum contexts, are frequently transformed, disguised or abandoned. Thus it is naïve to believe that educational

⁶ This time the concept of 'ideology' is used in the plural, i.e. 'ideologies', to constitute a set of beliefs and not with a negative Marxist orientation.

ideologies reach the bottom level of policy and curriculum contexts unaltered, since constant transformation is inevitable for a policy trajectory to find its way down to curriculum contexts. Educational ideologies in practice are never as clear and definite as they might appear in policy texts.

The following part of the chapter describes four educational ideologies that have most prominently influenced the educational system of Cyprus. These ideologies include views about the aims of education, the pedagogies that ought to be adopted, assessment methods, the content of education, the role of the state, parents and teachers and other issues over which ideologies influenced and affected educational theory and practice. Traditionalism and progressivism roughly represent the two main ideologies that animated the education system of Cyprus in the late 19th and 20th centuries. However, the 'educational ideologies' enterprise and interculturalism are also briefly discussed, since the former is newly respectable in educational discussions on the curriculum contexts of Cyprus at the beginning of the 21st century, and the latter, although introduced in the curricula, so far has made an insignificant impact on Cyprus educational system. Ultimately, the identification of these educational ideologies within the specific curricula of Cyprus will be an additional contribution to the originality of the present project.

3.4.1 Traditionalism

Traditionalism, based on the revival of Platonic philosophy, has its roots in the Enlightenment era and favours a humanistic and liberal arts perspective for education, drawing on the intellectual traditions and artworks of high culture of West. The works of Robert Maynard Hutchins and Mortimer Adler in the 1930s are among the first strong expressions of the educational ideology of traditionalism. The primary belief in this ideology is the positivist approach which they adopt concerning scientific knowledge and worldviews in general. The philosophical emphasis falls on lawfulness, orderliness and rationality, values that ought to rule human life and enhance knowledge. Pitts (2000a) on describing music education in the 1920s in Britain offers a similar interpretation and writes that 'the attitude of imparting cultural values to the pupils is prominent' (Pitts, 2000a: 28) and therefore 'the ideas of musical appreciation, community singing, and aural training were becoming well established' (Pitts, 2000a: 29). It is these values that are *traditionally* viewed as worthwhile

and necessary for transmission, upholding an academic approach based on positivist investigation to learning about life and the world. On traditionalism Pring (1995: 174) writes ‘[o]ne needs, therefore, to respect those values, traditions and institutions which have proven themselves in the past and which have ensured stability and social coherence through troubled times – even if, on the surface, they are not wholly reasonable’. This assumption directs attention to the musical canon. Hence, all students ought to be *cultivated* and *socialised* with the moral, human values and norms of the dominant music culture as these are represented in the upper and middle class. Last but not least, this homogenous music education also preserves social control and cohesion.

Pitts (2000a: 26) gives us the words of a Director of Education in the 1920s who believed that ‘there is a general moral good to the community in the cultivation and development of music appreciation and talent’ (Sheffield City Archives, 1919-22: 159 cited in Pitts, 2000a). Therefore the aim in pupils’ music education was “a fairly good knowledge, in outline, of a representative classic in one branch of music [...] [,] exercise in listening critically and in forming judgement in artistic matters [,] they heard singing of a good standard of excellence [...] stimulation of their own interest in music” (Sheffield City Archives, 1919-22: 249 cited in Pitts, 2000a: 27).

A music curriculum which pursues traditional musical values offers to students through its prescribed content the very best musical masterpieces of humanity, in order to develop these highly appreciated musical values. The weight is primarily put on the subject and its content. Cox (2002) writes that in Britain in the 1930s there was an idealist discourse justifying music as a ‘manifestation of the divine spirit’, and music education promoted a love of music for its own sake (Hunt, 1922: 51 from Cox, 2002: 7). The content was mainly considered to be the western classical music tradition, which defines a music curriculum canon for all pupils independently of abilities and class. Teachers’ primary aim was the transmission and memorisation of sterile musical knowledge by adopting strictly didactical teaching methods. The music teacher constituted the centre of the teaching process, pushing aside the child into a passive role as an empty vessel. Musical activities were restricted to listening and singing.

No permissiveness was allowed on the part of the teacher. Traditionalism aimed at the development of pupils' rationality, critical ability and reasoning on their viewpoints. This tightly controlled teaching process was programmed to lead to the expected educational outcomes, that needed to be matched with the assessment procedures. The whole educational process was essentially driven by the predetermined teaching aims, to lead to the required music educational outcome. In this manner, social control was also managed, with the state monitoring and retaining control through its inspectorate and provision of a predetermined educational framework and curriculum. It is for this reason that traditionalism is linked with the top-down approach as previously described. Extensive discussion of this educational ideology in relation to music education in Cyprus is included in the following chapter.

3.4.2 Progressivism

The most widely known representative of progressive educational ideology is John Dewey, from the late 1880s. Eisner (1992) points that the major streams of progressivism are two; the first emphasises the personal human experience and development of intelligence and the other takes a political approach towards a radical change with social order. Since the aim for Dewey is that individuals should develop personally and socially by using their ability to adjust to the constantly changing environment, thinking ability, intelligence, creativity and inventiveness are considered as the great values. It is precisely at these that schools should aim; to constitute students autonomous, competent and intelligent, living effectively within their demanding and flexible environment. In contrast with traditionalism, progressivism views the child as a developing entity with mind and emotions, and not as an empty vessel to be filled with information, since 'how children felt about what they studied influenced how they thought about what they studied' (Eisner, 1992: 312). There is great concern for the student, who is at the centre of the teaching process. Thus what matters in this approach is not the transmission of the specific content of a subject, but the process that will constitute the student as competent. Accordingly, the curriculum is not subject-based or text-based, predetermined and 'given' as in traditionalism, but instead it is process-led, flexible and recurrently changing and adjusting in accordance with the classroom's needs and ethos. Classroom ethos defines the content of the curriculum according to the pupils' tastes and needs. In this approach the teacher is considered as a 'facilitator' and guide, in contrast with traditionalism where the state defines the means and ends of education. Self-expression, the

creativity and inventiveness of the pupils, and, above all, their own experience are encouraged. School is viewed as a microcosm of society, and therefore pupils within the school and classroom environment ought to engage in a peaceful and democratic activity. The preferred teaching pedagogies to foster democratic values through negotiation, are mainly co-operative learning and group-work. Thus the targets of the teaching process are not predetermined or a concern. Instead, an open-ended curriculum is favoured, since pupils' needs and personalities count more. The curriculum is codetermined, to foster the students' self-expression and creativity.

Dewey emphasised that the curriculum should be 'problem-centred', meaning that the teacher should provide pupils with an educational environment that creates problems that will trigger pupils' 'use of experimental thought in pursuit of resolution' (Eisner, 1992: 313). This "complete act of thought" – the movement from purpose to experimental treatment to assessment of results' ought to be specifically provided by the curriculum (ibid: 313). In sum, for Dewey pupils build the world they live in as they first face and then solve problems of the reality in which they live. In terms of the control of education, the state is considered as the first but not the only authority as the parents and teachers are considered equal partners (Kelly: 1995; Silcock: 1999). Therefore, in this democratic approach the 'top-down' model does not have a place, and instead the 'bottom-up' model, with the learners at the centre of the process determining the curriculum on the basis of their needs, is adopted (Table 3.1).

Pitts (2000a) traces the first signs of progressive music education in Britain in the 1940s and 1950s. A new "progressive, purposive" music curriculum based on practical involvement with a wide range of music' was beginning to find its place in the pupils' music education of that time (Pitts, 2000a: 206). This new ideology was in conflict with the previous one of 'musical appreciation', and one of its representatives, Mainwaring, placed emphasis on the 'enjoyment and experience of music' (Pitts, 2000a). As Pitts outlines the eras of the history of music education in Britain, it appears that progressivism has dominated recently, obviously with some additions and adaptations. For instance, in the '60s, composing and improvising were introduced; in the '70s Swanwick's mnemonic 'CLASP' made its appearance in an attempt to balance musical activities. From the late '70s to the early '80s there was a strong argument in favour of the inclusion of popular music in the music

curriculum; and in the '90s, as Cox (2002: 30) believes, it was information technology that 'spurred on music to its latest developments'.

As is shown in the next chapter, the educational ideologies of traditionalism and progressivism are the two main ideologies that have affected the Cyprus music curriculum, so it is useful to make a comparison between them.

Table 3.1: Curriculum ideologies: traditionalism vs progressivism

Educational Ideology	Traditionalism	Progressivism
Policy Model	Top-Down	Bottom-Up
Aim of Education	Transmission of dominant musical values	Student's personal musical flourishing
Curriculum Development	Distinct subject teaching	Integrated teaching
Curriculum Planning	Teacher's entire responsibility	Pupils' participation in curriculum planning
Curriculum Content	Middle and upper-class musical hegemony; subject-centred	Student's musical tastes, needs; process-centred
Curriculum Pedagogues	Teacher-centred; emphasis on memorisation and rote learning of musical knowledge	Student-centred; process-led; co-operation; creativity; group-work; problem-solving
Curriculum Assessment	Target-driven; concerned with academic standards; regular assessment	Open-ended; not concerned with academic standards; rare assessment
Control over pupils	Essential	Not used
State	Highly controlled by state	Together among equal partners
Teacher	Teacher-centred; teacher a distributor of knowledge	Facilitator; guide to education process
Student	Passive; empty vessel	Student-centred; classroom-led
Parents	Absent	Partner

3.4.3 Enterprise

The educational ideology of enterprise has emerged in recent years, and is concerned with developing pupils as good and efficient workers and entrepreneurs. Enterprise as an ideology pervades as a result of the economic rationalism arising from market forces. The primary aim is for education to be used as a commodity that ‘may be exchanged within the marketplace for other educational and social goods’ (Elmore and Sykes, 1992: 207). Education is treated as a tool for global economic competitiveness and local economic reconstruction. The major belief is in the power of the ‘market’ and its ability to bring economic prosperity. As this perspective attempts to convey knowledge and skills which will positively affect the economy, the content of the curriculum should transfer the appropriate skills such as Information Technology, communication and literacy. For this reason, business needs to have a say concerning curriculum formations which promote the necessary adaptations, and to be considered as a partner to education, in contrast to parents, who are viewed as partners in progressivism. Additionally, teachers should have the necessary skills to reflect the world of commerce through the education that they provide. The state makes only limited interventions in the market. Subjects invest in human capital, hoping that in future this would bring revenues. This ideology – as explained in the following chapter – was first introduced after the constitution of Cyprus as an independent state, when the country’s independence needed to be fostered. However, this ideology has so far had only minor effects on the country’s educational curricula.

3.4.4 Interculturalism

In recent years, several changes have made western societies increasingly diverse, and the cultural and ethnic composition within schools has become very variable.

Bank (2001) suggests five dimensions of multicultural education⁷ to help teachers understand and implement multicultural education. These are:

1. ‘Content integration’, which deals with the extent to which teachers use examples and content from a variety of cultures in their subject area.

⁷ Banks (2001) favours the term ‘multicultural education’.

2. 'Knowledge construction process', which relates to teachers' efforts to help pupils understand how certain perspectives and biases within school subjects influence the construction of knowledge.
3. 'Prejudice education', which refers to teachers' efforts to help pupils develop more positive attitudes towards multiculturalism.
4. 'Equity pedagogy', which is the pedagogy which facilitates the academic achievement of all pupils.
5. 'Empowering school culture and social structure' to promote social equity.

Music education⁸ seems to be thoroughly engaged with the first dimension that Banks (2001) pointed out; specifically, with the need for a pluralistic musical canon in the curriculum content, and with the issues that derive from this inclusion. For example, Seeger (1996: x) argues in favour of an exposure to a variety of musical traditions that 'increas[es] international and intercultural interdependence'.

However, the problematics concerning the efficiency of this educational ideology are many, and closer examination is needed to clarify 'why musics of the world's cultures are taught, what perspectives on music and culture support this practice, for whom the instruction is designed, what music cultures and what aspects of these cultures as well as levels of competence are attempted and assessed, and who is doing the teaching and what background they must have to be effective' (Lundquist, 2002: 641).

The demand for reform in the total educational environment of Cyprus in terms of social equity has become apparent only in the last few years. MoEC seems to lately have acquired an increasing interest in preparing future citizens for participation in a pluralistic, multicultural country. This interest is further examined in the following chapter.

⁸ Lundquist (2002) offers a review of the research in education and music education that has been carried out so far (mainly in North America) and discusses issues of terminology, rationales in music education, curriculum content and instruction, teacher and student attitudes, guest artists, instructional materials and technology, contextual issues, authenticity, teacher preparation, higher education and others.

This section of the chapter has considered how power/knowledge inscribes 'styles of reasoning, standards and conceptual distinctions' that ultimately form school curricula (Popkewitz, 1997: 131). Four educational ideologies were reviewed and how these social and political imperatives specifically operate on the school curricula was outlined.

3.5 Summary

I considered the education policy process as discursive and polydynamic, in so far as it is associated with multiple voices, levels, contexts and arenas. A descriptive model was designed as a helpful tool to unearth the actors' reasoning and practices that construct what counts as music education. Any approach to education policy sees it as a study of power with a complex physiognomy; *polyglot*, using the voices of different discourses, *polysynthetic* in synthesising the macro and micro levels, *polymorphic* in changing from policy to curriculum contexts and *polycentric* in having many centres of struggles and compromises. Certain social structures regulate music curriculum aims, content, activities and assessment, constituting the music curriculum through or as a discursive regulation of not only what our assumptions for music education are but also a *particular* preference for *specific* legitimate musical knowledge. Music education as a discursive milieu produces a certain 'musical habitus' which defines normative musical actions and legitimate musical knowledge. Since particular definitions, assumptions and practices of music education come to appear 'normal', they tend to become unchallenged and reproduced. This particular kind of musical knowledge is reified and legitimated in music education.

PART THREE: THE UPPER LEVEL ACTORS

Chapter 4

The Formation of the Education Policy and the Rhetorical Curriculum

Making education policy, as a primarily discursive activity, implies the notion of power even within its first context, that of policy formation. Struggles and compromises over the policy agenda, as well as the aims and outcomes of education policy, define the arena of this first context, with the state, more precisely the Cyprus Ministry of Education and Culture (MoEC) having the major role. The state is the most powerful of the key actors. Acting within this first context of policy formation, it influences the nature and course of policy trajectory according to its own pre-determined political and educational ideologies, which essentially support its own political role and function. In the end, its action leads to the production of the official rhetorical curriculum at a national level.

The specific research questions set for this context are:

- What is the current education policy in Cyprus?
- Why this education policy now?

Before attempting to answer these questions, theories of the state that propose different roles and functions for it, together with possible implications for education, are reviewed. This discussion illuminates the existing relationship between MoEC and education policy in terms of the latter's nature and scope.

4.1 The state

Existing definitions of the state fall into different theoretical perspectives, but most education policy literature seems to broadly agree on the view of the state as 'a distinct set of institutions that has the authority to make rules which govern society' (Marshall, 1994: 506). Some sociologists might include in this 'set of institutions' institutions besides government, the parliament and judiciary, such as the welfare and health services, the army and police, the post office and certainly the education system. However, this variety of institutions often represents conflicting interests and preferences, constituting the state as not only a heterogeneous entity but, more importantly, as inherently conflicting. Thus, to be precise,

power is not in the hands of the state but rather in those of the various institutions, and particularly the actors that constitute them.

The issue of state power is highly debated among different sociological theorists. Nordlinger (1981) divides theories of the state and its power into two broad categories: society-centred and state-centred. Society-centred theories see the state as being determined by society, and not autonomous and capable of having its own rules for action, since the state simply reacts to the interests of pressure groups. Such theories form two streams; the original stream, classical pluralism, and elite pluralism which is a subsequent reaction to the critiques of classical pluralism. Classical pluralism is a functionalist theory influenced by Parsons, who saw the state as acting democratically in the interest of its population, so that the educational system promotes equality and unbiased educational policies. In this model power is dispersed among several interest groups and thus no one has dominance. Elite pluralism, however, acknowledges the existence of pressure groups within society that powerfully determine the state. In this same vein, Marxism also regards the state as tied to the interests of a ruling class and of capital and economic power (e.g. Carnoy, 1984). Early neo-Marxist theories, in the same way as Marxism, also maintain that the state is a product of a dominant capitalist class, but accept that the state might have some relative autonomy (e.g. Bowles & Gintis 1976). In sum, all these society-centred theories view society as capable of influencing the state.

On the other hand, some theories concede that the state is to some extent autonomous, since state actors are capable of pursuing interests abstracted from the pressure groups in society, whether in conflict or not. The state has the political power to act freely. Theda Skopcol (1985: 5), acknowledges state capacities and contends that

all neo-Marxist writers on the state have retained deeply embedded society-centred assumptions, not allowing themselves to doubt that, at base, states are inherently shaped by classes or class struggles and function to preserve and expand models of production. Many possible forms of autonomous state action are thus ruled out by definitional fiat.

(Skopcol, 1985: 5)

Taylor et. al (1997: 31) argue that the 'state is not only a mediator of policy via its structures, but also a terrain upon which individual policy actors struggle to achieve desired policy outcomes'. Thus to address the relationship between state and power one ought to embrace all the aforementioned parameters; both the actors' actions - i.e. as results of a discourse - and the issue of power that defines knowledge - i.e. the discourse itself - and is affected by societal and external factors (Popkewitz, 1991).

It is suggested that the Cypriot state may be a heterogeneous entity, as it accommodates ministries and institutions which might appear to conflict with each other. Also it may accommodate conflict within each institution, as state actors may individually have different interests to promote. The Cypriot state may not be able to speak with a unified voice representing the totality of its actors. In fact, as data will later show, Cyprus reality is conflicting, since as already discussed, its centres are internally filled with contradictions, and are not coherent in terms of their framework of beliefs and practices. Struggles and competencies among existing social groups and similarly among actors of state, all together form and develop the Cypriot state as an entity. Specifically, two ministries - as will later be seen - present contrasting policies. To conclude, then, both state structures and state actors define the policy agenda, the intended goals and the desired outcomes that lead to the production of policy text.

The work of Claus Offe (1984) is particularly influential in the study of education policy (e.g. Ball 1994; Dale, 1997). For Offe (ibid.) the state continuously strives to accumulate revenues to support its existence, and also to maintain its power and popular support, by making and enforcing laws. Therefore, Offe refers to the two contradictory roles of the state, *accumulation* and *seeking legitimacy*. Offe clarifies that the state does not seek capital accumulation, but states are shaped in a capitalist mode as they depend on, and are supported by, capital revenue. Of particular interest is Taylor et al.'s (1997:30) remark that Offe's work is 'really about the mediation of the policy process by state structures'; the latter mediate the former since state structures "determin[e]" to some extent what issues get on to the policy agenda and how, the possible policy options available and policy outcomes'. Codd et al. (1990) agree with Offe (1984) that current education policy indicates a state 'that is facing dual crises of capital accumulation and legitimation' (ibid.: 15). Thus the contradictory

relationship of state agencies and policies means that 'some policies have the purpose of redistributing resources to various groups who are systematically disadvantaged by market exchange processes while, at the same time, other policies have the primary purpose of supporting the commodity production and exchange relationships of the capitalist economy' (ibid: 17).

More recent literature (e.g. Ball, 1998) relates the state to issues such as performativity, privatisation, and the post-industrial post-welfare state. This last issue refers to a new relationship between the state, the citizens and capital. Specifically, the state's old role, in a welfare state, assumed that the well-being of citizens was the state's responsibility. For instance, it was the provider of services such as medical care, free education and old-age pensions. Now the state takes the role of a regulator, assessor or auditor, since more responsibilities are placed on individuals for the provision of such services. In this way, mainly private sources other than the state provide for the citizen's welfare, while the state is an auditor of this process (Scott, 1995: 80).

With reference to the Cypriot state and the binary opposition of the welfare and the post-welfare state, the new discourses of post-welfarism and privatisation do not exist at the moment in Cyprus. Nowadays, the Cypriot state, although it has greatly suffered from the Turkish invasion in 1974 and has been economically weakened, supports its citizens with free education, a health system, old-age pensions, agricultural pensions, public housing and refugees camps and sources of funds. Public provision is dominant in the country. Specifically, education is highly centralised and the role of other parties than the state is severely limited.

To sum up, the Cypriot state is viewed as an entity comprised of a summation of ministries, often with conflict with each other but also within each ministry. Not only the structural limitations that might be placed upon the Cypriot state are taken into consideration, but also the state's and actor autonomy (agentic possibilities) are assumed. The Cypriot state appears to have the functions and roles of a welfare state, which aims to ensure via its actions and educational practices its citizens' well-being. Specifically, the education sector is entirely in the hands of the state, for administration and for education policy formation and realisation.

As discussed in the previous chapter, to unfold the formation of education policy and the production of the rhetorical curriculum is partly a matter of history. This presumes the interpretation of social constructs as shown in their historical discourses, in other words unearthing the interaction of human agency and social structure in relation to change, process and development. Before this, it is useful to offer a synopsis of the Cyprus educational system in its present form, starting with a purely administrative perspective on how Cyprus as a state forms its education policy. Its present context, its structure, its administrative and planning basis, the design and development of the national curriculum, the equipment and school buildings and the financing are some of the aspects that are described.

4.2 The education system of Cyprus

The education policy of Cyprus is defined by the Council of Ministers of the government that is in power. This Council is the body that holds the highest authority concerning education policy issues. Moving structurally downwards, the Cyprus Ministry of Education and Culture (MoEC) deals exclusively with the administration of the education system and laws, constituting the system in this way as entirely centralised (Appendix 4; The structure of the education system of Cyprus; in Greek). MoEC forms the education policy, and forwards it to an independent authority of the State, the Planning Bureau, for further suggestions and comments which are returned to the Council of Ministers for final decisions. However, the Education Service Commission, an independent five-member body appointed by the President of the country for a term of six years, is responsible for the appointment, transfer, promotion, secondment and discipline of both teachers and inspectorate. The Educational Council has a significant role in policy-making. It consists of representatives from other governmental bodies, the Greek Orthodox Church, the parliamentary Committee of Education, the Parents' Associations, the secondary teachers' association (OELMEK) and seven citizens who are well known for their contribution and involvement in educational issues. In regard to financing, education is entirely financed by the government or through School Boards. Thus, education is directly controlled and managed by MoEC.

Public education in Cyprus begins with pre-primary education for children aged from three years to five years and eight months, when primary education begins. Primary education

includes six years of instruction for ages 6-12, and children register with no entry requirements. With the completion of six years in primary education, children enter secondary education, again with no entry requirements.

Secondary education is divided into lower secondary school (*gymnasio*, age 12-15) which offers pupils a general education, and upper secondary school (*eniaion lykeion*, age 15-18) which is attended by pupils who successfully have completed lower secondary schooling. The administrative, financial, building and equipment needs of secondary education are met in a similar way to primary education and fall under the jurisdiction of MoEC, either directly or through School Boards. Lower and upper secondary education each offer a three-year programme; the length of the school day in secondary schools is from 7.30 a.m. to 1.35 p.m.; lessons commence on September 10th and finish on May 31st, and June is left for the examinations. The academic week runs for five days, and each day has seven periods each of 45 minutes' duration. Education is compulsory until the age of 15, and public education is free to the age of 18. In upper secondary education, due to the subject options for pupils, the programme of instruction allows the division of classes according to the needs of the subject.

Options for pupils who wish to continue to higher education are the University of Cyprus which was founded in 1992, and further education colleges in the private sector. Further education in Cyprus has existed for many years, but not all of its curricula are recognised by MoEC. Tertiary education¹ in Cyprus is highly valued by Cypriot people, and parents tend to send their children abroad to study and encourage them to obtain a university degree, making Cyprus among the countries with the largest proportion of holders of university degrees.

The next section of the chapter concerns the socio-political ideologies that directed the historical formation of the Cypriot educational system and nowadays act as the background to the current system of secondary education. Education ideologies changing over time define the beliefs, definitions and discourses, in general, as a conceptual framework for the current rhetorical curriculum. It is attempted not to offer an anthology of facts but an account of meanings that have been socially constructed.

¹ This term includes both higher and further education.

4.3 History of the current system

Cypriot historical formations denote specific socio-political ideologies which directly point to educational ideologies embodied in every edition of Cypriot national curricula, and express the policy formations and rhetorical curricula of each historical era. Thus these historical contexts constitute the ideological background of the current Cypriot educational system. It is noted that the perspective which this review takes is from the field of the history of curriculum theory and not from that of the history of education, although unquestionably these two fields interrelate. The history of education is primarily concerned with the history of the teaching profession itself and its role in shaping what is considered as the institution of schooling whereas the history of curriculum theory is more concerned with the question of how education shapes and is shaped by ideology (Munro in Pinar: 1998). The history of curriculum theory enlightens us on how particular educational ideologies were chosen and applied, and informs us about issues of curriculum aims, content, development and assessment since as pointed out in the previous chapter, education policy is always a political process. How have the historico-political circumstances of the turbulent history of Cyprus affected the history of the Cypriot curriculum in terms of educational ideologies?

Most Cypriot education researchers use chronological classification of the Cypriot history of education according to the country's major political events. The reason for this chronological division is that political events have explicitly determined curriculum contexts and formations (Persianis and Poliviou: 1992; Maratheftis: 1992; Koutselini: 1997).

1. The period of the Turkish occupation, 1571-1878: this began in 1571, when the Turks conquered the country from the Venetians, and continued until 1878 when Britain 'took over' the country after signing the Cyprus Convention with Turkey against Russia, an agreement that enabled Britain to administer the country while it formally remained the Sultan's possession.

2. The period of British rule, 1878-1959: in 1878 Britain leased Cyprus, and in 1914 promptly annexed the country, which became a British Crown Colony. British rule ended in 1959, after a 4-year armed struggle with the ultimate hope of freedom from the British rule and union – *enosis* – with the *motherland*, Greece.

3. *The period of Independence, 1960 – 1974*: on August 16, 1960, Cyprus became independent as the Republic of Cyprus, within the British Commonwealth. Greece, Turkey and Britain signed an agreement as guarantors of safety, and *enosis* was renounced by the Greek Cypriots. The first problems with the new constitution arose in December 1963, when bi-communal fighting occurred between Turkish and Greek Cypriots. The situation remained difficult until, on July 15, 1974, a Greek military coup d' etat attempted to impose *enosis* in the country, offering Turkey a pretext to invade, on 20 July, gaining control of nearly 37 percent of the country in the north. Greek Cypriots fled to the south and Turkish Cypriots to the north.

4. *The period after the Turkish invasion, 1974 – 2000*²: although the Turkish invasion was destructive in all aspects of the life of the country, Cyprus managed to recover economically and find its way forward. However, reunification with the North still remains for Cyprus a national goal. This period ends with the educational reform of 2000 and the introduction of the Unified Lyceum.

5. *The period of the Unified Lyceum, 2000 – today*: three years after the educational change to the Unified Lyceum, the reform is still controversial, and raises as many issues as it has attempted to soften.

Nowadays, distinct discourses seem to exist in Cyprus in relation to the interpretation of historical and socio-political issues such as Cypriot nationalism and national identity. Likewise these discourses have different interpretations of the history of the Cypriot curriculum and they represent distinctively different curriculum discourses. The present thesis includes a history of the Cypriot curriculum according to the interpretations of these discourses, together with a brief historical review. The field of Cypriot politics is highly controversial and long-developing (e.g. Kitromilides, 1977, 1979, 1981; Attalides, 1979; Mavratsas, 1998, 2003; Kizilyurek, 1993, 1999; Peristianis, 1995). This thesis research does not have space for a discussion of politics in Cyprus, and simply clarifies the definitions and usage of these discourses in relation to the present research. With the constitution of Cyprus as an independent state in 1960, the issue of national identity for the Greek Cypriots became

² Most chronological divisions of the Cypriot history of curriculum extent this last period until the present. However, the present research shortens this last period until the year 2000, when the educational reform of the Unified Lyceum was introduced, considering the last three years as a distinct period.

burdensome. What are they actually? Greek-Cypriots or Cypriots? Most right-wing people consider themselves as Greek Cypriots following a Greek ethnocentric ideology, whilst left-wing people consider themselves as Cypriots, believing in the ideology of Cypriotism, which will be described (Peristianis, 1995).

4.3.1 Education and music education in the years of the Turkish Occupation (1571-1878)

According to the Greek nationalistic ideology, Greek Cypriots during the Turkish occupation were deliberately distanced from educational and humanistic enterprises. In this way, Turkish occupiers aimed at the social and spiritual poverty of Greek Cypriots, and to enforce their total surrender. As a result, during the 16th and 17th centuries the mental cultivation of Greek Cypriots was nonexistent, as no schools or other form of education existed. Inevitably, the Greek Orthodox Church took the responsibility of leading Greek Cypriots out of mental darkness, having at the same time as its primary goal the preservation of the Greek Christian identity of Greek Cypriots (Persianis and Poliviou, 1992; Maratheftis, 1992).

The autocephalous³ Greek Orthodox Church of Cyprus had total responsibility for Cypriot education (Maratheftis: 1992). According to Persianis and Poliviou (1992), in 1812, Archbishop Kyprianos, the leading figure among Greek Cypriots at that time, founded the *Elliniki Scholi* (Greek school), which is considered the first school for Cypriot general secondary education. Archbishop Kyprianos, together with the *Metropolitess* (leading Bishops) and the principal men of the country, formed the *Geniki Synelefsi* (General Assembly) that was entirely responsible for the organisation and management of the first and subsequent *Ellinikes Scholes* (Greek schools). The *Ellinikes Scholes* were the only schools for general secondary education during the Turkish occupation and their curriculum was graded through five years of instruction (Persianis: 1994).

Archbishop Kyprianos's values and ideals shared the ideology of the Greek thinkers of that time (mostly members of the Greek Enlightenment) who adopted the religious feeling of Greek Orthodoxy, the wish for union (*enosis*) with the admired mainland 'mother' Greece,

³ 'Autocephalous' means that the archbishop is head of the national church, independent of any patriarch outside Cyprus.

and the devotion to the Greek tradition and heritage (CD Track 1⁴: 9η Ιουλίου, 1821 [July 9, 1821]). This ideology, which fundamentally helped Greek Cypriots maintain their national identity, can be found in the foundation statement of the *Elliniki Scholi* in 1812. Education was valued as one of the most precious assets one could have, and should ideally be offered free to all pupils. The fact that education was not free was attributed to the country's record of foreign occupation for many centuries.

It is obvious from the above review that the main goals of education were mainly to produce pupils with a *Hellenic ethos*; that is, pupils with a cultivated character and an overall personality equipped with values such as commitment to the Greek Orthodox religion, patriotic feelings for the Greek motherland, humanistic values and the ability to make a 'good' use of the Greek language instead of the Cypriot dialect.

As mentioned, all these features are part of the ideology of Greek nationalism. The ideology of Cypriotism has a distinct interpretation of this historical era. It is to this that I now turn. Mavratsas (2003), drawing on other researchers, disputes some of the aforementioned interpretations and beliefs, which actually he views as 'myths'. The first belief or myth which he considers is the *kryfo scholeio*. This says that children in the years of the Turkish occupation used to go secretly during the night, most likely to a church, so that a priest would teach them how to read and write. However, Aggelou (1997, cited in Mavratsas, 2003: 29) deconstructed this myth, and argues that it was reproduced for all these years due to a lullaby whose words were 'my little bright moon, lighten me so that I can walk, to go to school, to learn letters...'.⁴

A second belief or myth that relates to this historical era is the role of the Greek Orthodox Church in the years of Turkish rule. According to the discourse of the Greek nationalist ideology, the Church significantly helped the preservation of the Greek national identity. However, Mavratsas (2003), drawing on Kitromilides (1979; 1989), argues that there is no harmony between the role of Orthodoxy and nationalism. 'In contrast, these two elements are

⁴ A poem by the national poet of Cyprus, Vassilis Michaelides, which describes the execution by hanging of Archbishop Kyprianos by Turks.

inherently conflicting, since Orthodoxy is so ecumenical that goes beyond the limits of a narrow nationalistic logic' (ibid.: 31; my translation). Besides, Mavratsas goes on to argue that the Church during the years of Turkish occupation acted more as a tax collector for the Turkish occupiers (ibid.: 31).

A third myth is the narrative that the discourse of Greek nationalism offers referring to the long history of the nation that goes back to Ancient Greece. On the contrary, Mavratsas argues that the construction of national identities is a result of modernity and does not have any relation with more traditional societies.

In short, Cypriotism rejects these nationalistic elements and argues that all these Greek nationalistic myths, which the Cypriot educational system and the religious and political leaders have perpetuated for all these years are socially constructed (Mavratsas, 2003: 34).

It is very interesting to move one step forward and see how the above values and ideas relate specifically to the teaching of music⁵. According to Filippou (1930), music as a lesson did not appear among the basic subjects as these were presented in the curriculum of the *Ellinikis Scholis Lefkosias*. From Filippou's writings, it can be concluded that music was not yet considered valuable, so that it was not included in the curriculum among 'the basic subjects': Mathematics, Geography, History, Philosophy and Theology.

However, Peristianis (1930: 39) wrote that during these years, pupils, apart from reading and writing, were also introduced to Byzantine music. Byzantine church music, that is the music sung in Greek Orthodox churches, was a medium for the expression of Greek Cypriot religious feelings. Consequently, Byzantine music functioned as a bond with the Greek nation, as it enabled Greek Cypriots to preserve their national and religious identity. Its preservation was not simply a realisation of religious needs, but more significantly a mark of

⁵ Although the current music curricula are extensively analysed in the following chapter, previous music curricula are viewed within the context of their historical era and therefore presented in this chapter.

the national identity of the Greek Cypriots. It is also interesting to note that in the 19th century and the early 20th century, there was an expansion of musical nationalism which was one way through which nations were formed (Stokes, 1994; Bohlman, 2003). Cyprus, however, does not appear to have had similar activities, very probably because the formation of a Cypriot nation state or union with Greece were still remote.

It might also be beneficial to remember that parallel to Byzantine music, Cypriot folk music also existed and was central to all human activities in the mainly rural Cypriot communities (CD Track 2: ‘Τηλλυρκώτισσα’⁶ [‘Tillyrkotissa’]). One interpretation of the exclusion of folk music from the curriculum might be that folk music was ideologically perceived as the music of the uneducated rural people of the lower class, and no thought was made for its inclusion in the curricula which included only ‘highly appreciated’ subjects. This traditionalist musical ideology rejected folk music and attempted to promote the ‘valuable’ music of the Greek tradition independently of social class and musical tastes.

This historical review suggests that during the years of Turkish occupation, music did not have a recognised place in the curriculum, as it was not considered valuable for the youngsters. It was at a later stage that Byzantine music was introduced in the curriculum and had specific functions, mainly ethnocentric, to preserve the national identity of the Greek Cypriots. So far, three points in particular are worth noting: first, education during these years served cultural, political and moral values, all denoting the Hellenic ethos of the Greek Cypriots; secondly, it reinforced the Greek Cypriots’ national and religious identity by drawing connections with the Greek motherland and finally, it set the basis for contemporary Cypriot education.

To summarise: during this period, education presents the characteristics of the ideology of *traditionalism*, as this was described in Chapter 3, since the Greek humanities together with

⁶ Between the syllables of the lyrics of this song, meaningless phrases are added to reconstruct the lyrics. This way of speaking is said to have been used by the Greek Cypriots during the years of Turkish rule so that the Turks would not understand them (MoEC, 1996: 175).

strong religious feelings for Greek Orthodoxy were greatly valued. These characteristics were considered as the worthwhile knowledge that should be perpetuated, denoting an elitist view of education and 'dominant' preferences for the Greek panhellenic language instead of the use of Cypriot dialect. The transmission of the Greek heritage not only reinforced the country's connections with Greece but also the mainland's moral, national and cultural hegemony. Education was related to the Church and its theology, a situation that concurrently served social and national control purposes. It can be assumed that music education was still embryonic and was not fully or safely incorporated in the curricula. The limited presentation of Byzantine music, and the absence of Cypriot folk music, were also powerful characteristics of the traditionalist education of this period. It is suggested that music – mainly Byzantine music - acted as a reinforcement of the national and religious identity of the Greek Cypriots and a preserver of an ideology that favoured the Greek 'worthwhile' cultural tradition. Unquestionably, the traditionalist educational ideology had a substantial impact not only on the content and conditions of educational practices but also on pupils' lives.

Did the educational ideology of traditionalism during the years of Turkish occupation have any consequences for education in later years? If so, for how long?

4.3.2 Education and music education in the years of the British Rule (1879-1959)

In 1879 Britain signed a convention with Turkey and gained the right to administer Cyprus. At first, Greek Cypriots saw this change very positively, as Britain was also a Christian nation and was widely considered a 'liberal' nation. The hidden aspiration of the Greek Cypriots, according to the Greek nationalistic ideology, was that Britain would eventually offer the country to Greece, in a similar way that Britain gave Eptanisa back to Greece in 1864 (Persianis: 1994).

During the first years of British rule (1879-1923), Britain aimed at preserving the established good relationships with Greek Cypriots, and did not introduce any changes that would threaten existing traditional values and norms, especially those held by the Greek Orthodox Church. This can be illustrated by the fact that when Britain suggested the 18th Educational Law in 1895, no revisions were proposed, and more significantly, the principal and autonomous role of the Church in the education policy of the country was preserved

(Charalambous: 2001). In 1893, the *Pagkyprion Gymnasion* (Pancyprian Gymnasium) was introduced. Under this system, Greek Cypriots had complete responsibility for the administration of secondary education, and the Church continued to have the leading role in teachers' education, salaries and education content. The major problems of Cypriot education at that time were the low standards, teachers' lack of education and low salaries and poor school buildings, and poor attendance of pupils (Charalambous, *ibid.*).

According to the 18th Educational Law of 1895, Cyprus was divided into 6 districts; a *Scholiki Epitropi* (school committee) was responsible for all Greek schools within each district. The control of the Church offered the possibility for the reproduction and reinforcement of Greek national identity, and the promotion of the ideal of union with the Greek motherland. With the possibility of choice of curriculum, the curriculum of mainland Greece was widely and 'strongly' followed (Persianis & Polyviou: 1992). The *ellinikes scholes* extended their years of instruction from five to six and were named *gymnasia* (gymnasiums). Afterwards, many gymnasiums and other types of schools were formed all over the country. In 1905, the first law for secondary education was introduced; it concerned the funding of secondary education. The British collected taxation from all Cypriots in order to obtain revenue for secondary education.

After the Cypriots' demonstration of 1931⁷ the British wanted to control education and changed their education policy, which thereafter aimed to weaken the nationalistic ideology of the Cypriots and destroy the wish for union with Greece. The teaching of Greek history, the singing of the Greek national anthem and the flying of the Greek flag were no longer allowed, as they were strong symbols of Greek nationalism. The British offered financial aid to those schools that included the English language in their curricula, aiming at 'Englishness' in the school curricula. Maratheftis (1992) refers to this conflict between the British and the Greek orientations in the curricula as 'a double system of values' (*ibid.*: 59). This highly politicised policy of the British resulted in the division of schools into those that received grants from the government, since the English language was included in their curricula, and those that did not,

⁷ In 1931 the Greek Cypriot members of the Legislative Council resigned, causing extensive riots in Nicosia. The Government House was burnt, and British troops were brought in from Egypt. As a result, insurgent bishops were deported, political parties banned, the Greek flag outlawed and press censorship imposed.

since they did not change their curricula. This new British colonial education policy, aiming to lead Greek Cypriots to abandon their Greek identity had the opposite results. It strengthened the Greek Cypriots' will for union with Greece, and reinforced their Greek nationalistic ideology. Greek Cypriots' desire for a Greek-traditionalist educational ideology was similarly getting stronger, and the conflict between the local nationalist ideology and the foreign English ideology formed contrasting discourses in education policy. The armed struggle of EOKA⁸ (1955-59) for union with Greece was not very far away in such circumstances.

However, concurrently with general secondary education, technical/vocational schools were opened by the British, because of the need for skilled labourers and technicians as personnel to promote the country's productivity (Koutselini, 2001). Technical/vocational education was under British supervision and followed the respective English curricula, and for this reason Cypriots did not take up this specific kind of education.

Regarding educational ideologies, the Orthodox Church mainly continued to control education, thus implicitly reinforcing the national orientation of education policy towards Greece. Ethnocentric and nationalistic characteristics traced during the previous period of the Turkish occupation could still be found in the period of British rule. Apart from this ethnocentric perspective within education policy, humanistic forms of understanding can be seen, emphasising once more civic education (Koutselini: 1997).

As already mentioned, Britain, as the 'state' in Cyprus, after 1931, wanted to control education and particularly to legitimate its preferred educational ideology (i.e. vocational education). But in practice what happened was exactly the opposite, since this was not a legitimate state in the eyes of the Cypriots, and people's feeling was not on Britain's side as it was seen as ruling by force. Persianis (1996) similarly writes that the British colonial education policy failed to be adequate, since it did not take into consideration the particular characteristics of Cyprus in relation to other British colonies in Asia and Africa.

⁸ EOKA is the Greek acronym for *Ethniki Organosis Kyprion Agoniston* (National Organization of Freedom Fighters)

Music, during the years of British rule, continued to function as a symbol of national identity. At a time when Greek Cypriots were not allowed to express their nationalistic feelings, music strengthened the national, historical and social bonds of Cyprus with Greece. Many songs were produced to encourage the EOKA fighters and the people. For instance, lyrics that expressed the values of their ethnic struggle were adapted to the melodies of Greek demotic songs (CD Track 3: EOKA ΠΕΚΑ ΚΑΙ ΑΝΕ⁹ [EOKA PEKA AND ANE]). However, the Greek national anthem was the strongest symbol of Greek national identity, and had a prominent role in education and the everyday life of the Cypriots (CD Track 4: Greek National Anthem, 'Ymnos eis tin Eleftherian' [Hymn to Liberty]). Interestingly composers are still inspired by this historical era, and might, for instance, compose music on poems and letters that were written by the EOKA fighters (CD Track 5: 'Την Ελλάδα Αγαπώ'¹⁰, [It is Greece that I love]).

Concerning music education, music still does not appear as a school subject in the first curricula of this period. It does so the first time within the group of technical subjects, together with Physical Education and Sketching/Art (Persianis, 1994). Persianis (1994: 30) suggests for the interpretation of the curriculum of this period the study of a speech by a school director named Dellios during a school foundation ceremony. Surprisingly, the technical subjects were not mentioned at all in Dellios' speech, either because they were considered insignificant or for they did not 'train the intellect' (Persianis, 1994). Another possibility offered by Persianis is that these subjects had low status and were considered subordinate because they were taught by *dimodidaskalous*¹¹ (teachers). Spyridakis (1943) says that for many years practical subjects functioned as a 'supplement' in the curriculum, and their existence served only 'illustrative' purposes.

As has been stated above, Cypriots until this time appear to have been exclusively engaged with Byzantine music and folk music. Panayiotou (1985), with reference to music during the years of British rule, writes that until the first two decades of the 20th century classical music

⁹ The lyrics of this song were adapted from the melody of the Greek demotic song 'Kleftiki Zoi'

¹⁰ This is a poem written by an EOKA fighter, Evagoras Pallikaridis. Later, a Greek-Cypriot composer, Marios Tokas, wrote music on this poem.

¹¹ The characterisation 'dimodidaskalos' refers to general teachers who taught all curriculum subjects, including music.

was mainly an enterprise of foreigners, who ‘introduced’ European classical music in the island (ibid.). In the decade 1910-1920 Cypriots started to engage with classical music, and formed choirs, mandolinatas¹² and wind-bands, and started to learn European musical instruments. Foreigners went into education and started to teach music in schools constituting the island’s first specialist music teachers. Panayiotou (1985: 15) writes that from 1845 piano lessons were offered in a secondary school in Larnaka¹³, and at the Pancyprian Gymnasium and the Didaskalion foreigners taught musical instruments. One might suppose that school music education in the years of British rule made its first steps, mainly through its inclusion in the curriculum. Music education mostly aimed at training in singing, and listening to the ‘masterpieces’ of classical music (ibid.). This account reminds Pitts (2000a) of information concerning music education in Britain in the years from 1900 to 1935, as was described in the previous chapter with reference to the traditionalist ideology.

British colonial administration in Cyprus had only a minor impact on the overall educational practices of the country¹⁴ (Persianis, 2003). In the case of music education, it seems that to a great extent what was regarded as music education in Britain was contextualised to the locality of Cyprus via the foreign music teachers who worked in the schools. Although it is not safe to suggest that the case of music education was in the same line as British colonial education policy, which Persianis (2003) names as the policy of ‘adaptation’ that was generally used throughout the British colonies, it is safe to suggest that Cypriot music education policy at that time was, following the idealistic ideology of traditionalism, described by British music education historians such as Pitts (2000a) and Cox (2002). However, what should be noted is that when music education in Britain was making its first steps into progressivism, Cyprus was still in the curriculum ideology of traditionalism.

In sum, Cyprus during the years of Turkish and British rule was unsuccessfully pressured to accommodate ‘alien’ curriculum ideologies, as what dominated was still the Greek Cypriot

¹² Orchestras made up by chordophone instruments of the mandolin family.

¹³ Larnaka was the city where all the British consulates were situated. The gathering of many foreigners in the city created a development of a European artistic movement.

¹⁴ For modes of British colonial education policy-making, see Persianis (2003)

political and educational ideologies which called for a Hellenic orthodox curriculum based on traditionalist education ideology. Traditionalism not only remained present as an educational ideology but also was considerably empowered, due to the British 'anti-Greek' education policy. Traditionalism continued to survive, although threatened by the newly introduced 'English' educational ideologies. Music education made its first steps in the curriculum following the colonial impact; British music education influenced music education in Cyprus in its first years, when it followed traditionalism in music education.

Did this educational ideology survive in the newly established Republic of Cyprus, the unexpected outcome of the armed struggle of Cypriots for union with Greece?

4.3.3 Education and music education in the years of Independence (1960 – 1974)

As soon as Cyprus became independent in 1960, the first change in the education sector was the decision of the Greek Educational Board to offer a grant to all schools, which thereafter went under the responsibility of the Greek or Turkish Community Committees (*Koinotikon Syneleuseon*) (Maratheftis, 1992). In 1965, the Ministry of Education was founded (Law 12, 1965) taking overall control of all educational developments. A complete centralisation of Cypriot education was achieved in contrast with the decentralisation attempted during the years of Turkish rule and the beginning of British rule.

After the independence of Cyprus and the new reality of Cyprus as a state, political and educational ideologies started to be shaken. With the unexpected independence of Cyprus, the goal for union with Greece was considered as idealistic and was renounced as a formal state policy, although this caused many hostile public reactions. Koutsellini (1997) writes that independence produced an educational paradox for education in Cyprus, as the new ideology that favoured its independence, searching for a new Cypriot identity, coexisted with the already existing ideology that valued the Greek national identity of Cypriots. 'Everyone was straddling two parallel tightropes, one an independent state – the feasible – and the other union with Greece – the desirable' (ibid.: 401).

The State of Cyprus, as an inherently conflicting entity, had a conflict during the years 1967-69 between the Ministry of Education and the Ministry of Labour. The latter was in favour of

vocational education that would provide skilled labour for the newly established country and 'not unemployed and emigrants' (Koutselini, 2001: 223). Obviously the Ministry of Labour aimed for the economic development of Cyprus as an independent country, whereas the Ministry of Education stayed faithful to the Greek ethno-centric ideology. It is for this reason that inconsistently, in 1970, the Council of Ministers placed the state's official educational policy on the basis that Greek- Cypriot education is part of Greek Cypriot civilisation and that the Greek Cypriot educational system ought to follow the Greek educational system. Using the same textbooks and curricula, and the free entrance of Cypriot secondary school graduates to Greek universities without entrance examinations, all directly denote the existing links with the educational system of Greece. Besides, the Cypriot schools continued to be recognised by the Ministry of National Education and Religion in Greece. These links were also evident in that, as Koutselini (1997) remarked, when Greece in 1964 was making a major educational reform adopting a neo-Marxist perspective in its education policy, Cyprus also considered these new Greek curricula, though without being conscious of their social reconstructionist educational ideology. Cyprus was influenced by the new Greek curricula, while at the same time it retained its nationalistic educational features. Accepting this influence was an attempt to retain links with the Greek motherland, preserving Cyprus' Greek national identity.

It should be borne in mind that although British rule ceased, its influence was still present due to the fact that Cyprus was within the British commonwealth, and many Cypriots studied in Britain (Koutselini, 1997).

During the first years of the independence of Cyprus, music appeared in the curricula under the name *odiki*¹⁵, and as the term suggests, it primarily included singing. As there was no music secondary curriculum during these years, the content of music teaching was left to the decision of the individual teacher. However, it can be assumed that what was intended was what was already introduced in the years of British rule following traditionalist tendencies. Pupils should obtain some basic singing skills, practise listening skills and receive some basic knowledge of music theory, such as notation and, more rarely, sight-reading. Good singing

¹⁵ From the Greek verb 'ado' (ᾄδω) which means 'to sing'

performance, with correct phrasing, articulation, breathing and intonation, together with some listening to classical music, were the major and usual targets of a music lesson during this period. The songs included Greek folk songs and translated English songs. By these years, music had acquired a firm place in the curriculum, occupying two teaching periods in the first two grades of secondary education and one period in the subsequent two (Persianis & Polyviou: 1992). In the last two grades of secondary education, i.e. the fifth and the sixth grades, music was replaced by a compulsory musical afternoon (Persianis & Polyviou: 1992: 169; Maratheftis, 1992). Unfortunately, no further information is given by the literature concerning what kind of music education was practised. In sum, music education in the first years of Cyprus as a state did not experience any radical reforms and continued to follow traditionalism.

Education policy in the country at that time was contradictory and conflicting, and the lack of a clear and coherent education policy is undoubted. The nationalistic, ethnocentric and Greek Orthodox values were not abolished, and coexisted with the opposing search for a new Cypriot identity that aimed at the economic development of Cyprus as a newly established state. On this conflict, Koutselini (ibid.: 402) argues that Cyprus can be understood in 'premodern terms' as a state with difficulties in leaving behind traditional parochialism and moving to fulfil new social and economic demands. Existing conflicting ideologies resulted in an education policy that was inherently clashing, due to the state's and the people's political conflicts, and was predetermined to fail.

To sum up, the nationalistic ideology that at first aimed at the political union of Cyprus with Greece (*enosis*) was relinquished, at least officially, after Cyprus gained independence. After this, and the foundation of a Ministry of Education the Greek Orthodox Church lost its monopoly of the control of education policy. The notion of *enosis* took a new meaning, and aimed only at the preservation of Greek Cypriot national identity (Maratheftis: 1992). A new identity for the Cypriots was needed, as a realistic reaction to the historical formation. Technical/vocational education was intended to meet economic demands and boost the development of Cyprus, attempting implicitly to reinforce Cyprus as a state and the new national identity of the Cypriots. One would expect that Cyprus, at this critical point of its history, would present a strong official education policy, but its historical formation had

generated conflicting curriculum ideologies. Traditionalism from the two previous periods, carrying unfulfilled Greek ethnocentric feelings; the need for vocational education to promote Cyprus economic growth; the survival of the British colonial policy promoting an English curriculum; and, more important, the latest moves to form a new national identity for the Cypriots more realistic than Hellenic-Orthodox idealism. This unstable situation - both political and educational - offered Turkey an easy pretext for the invasion of 1974.

4.3.4 Education and music education after the Turkish invasion (1974 – 2000)

The years after 1974 were the most radical for educational issues and ideologies. The disastrous invasion shocked the Greek Cypriots and made them feel vulnerable and insecure within the uncertain borders of their own country. Their primary concerns were the reinforcement of Cyprus as a state and the desire for a free and reunited country. These concerns weakened the Greek Cypriots' Hellenist ideology as the solution of the political problem of the divided country was – and continues to be – a dominant concern for Cyprus. Koutsellini (1997: 403) argues that 'the changes in the institutional settings and their role (i.e. church, state, nation, schools) resulted in the disturbance of the social histories of the individuals and in dispute over the existing moral order'. In other words, the Greek ethnocentric ideology had disappointed the Cypriots who had identified themselves according to their 'national self', causing an identity crisis and empowering movement of Cypriotism and the ideology of the neo-Cyprians who argued in favour of a new Cypriot identity.

Koyzis (1997: 30) attributes a cultural perspective to this issue, arguing that 'Greek Cypriots have always felt that education was both a cultural activity and a preparation for a career. An education, Cypriots felt, had a cultural dimension'. Thus, Koyzis refers to neo-Cyprians as cultural liberals and those who favoured Greek ethno-centric ideals as cultural conservatives. However it should be clear that the conflict between the progressives of the Left, who favoured this new identity for the Cypriots, and the conservatives of the Right who favoured Greek-Christian ideals, existed and still exists, causing hot debates over curriculum ideologies.

Thus curricula after the first years of the invasion needed to be revised and edited according to the newly defined values, which were 'the preparation of democratic citizens, the

preparation for vocations, the enhancement of Cyprus as an independent state and the promotion of friendship among various communities in Cyprus and among nations' (Sofianos, 1977 from Koutsellini 1997: 404).

The quick recovery of its economy— described as an economic miracle¹⁶ - enabled Cyprus to join the European Economic Community (EEC), with the prospect of becoming a full member of the European Union. Within the EEC, Cyprus was entering the European arenas of trade, industry and communications. European discourses came to push aside the local ones. This European orientation was also viewed as a major help in the political problem of Cyprus. There was an obvious new ideology animating the arenas of policy, that of a Europeanist orientation and a hope that the Cyprus education system would fulfil the economic needs of Cyprus.

Curricula were distanced from the Greek ones, and followed a more European orientation, with emphasis on the teaching of foreign languages and information and communications technology. In 1980 the existing courses of study –Classical, Commercial and Sciences- were replaced by the Lyceum of Optional Subjects (LEM). With LEM, pupils were able to choose between five combinations of subjects; Classical, Sciences, Economic, Commercial/Secretariat, and Foreign Languages (*Klassiko, Thetikes Epistemes, Economiko, Emporiko/Grammatiako and Xenos Glosses*). LEM aimed to also offer a technocratic, economic and European orientation to serve the wants and needs of Cypriot society. Thus foreign elements in the curriculum, such as the teaching of foreign languages, were welcome, in contrast with the previous era when they were considered a threat to the Greek Cypriots' Greek identity.

The general aim of education in Cyprus, according to the official curriculum of MoEC (1994-1996), was

the development of free and democratic citizens, with a fully developed personality, being mentally and morally refined, healthy, active and creative citizens who contribute generally with their work and their conscientious activity to the social,

¹⁶ For a recent discussion of this topic see, Theophanous, 1995 and Christodoulou, 1995.

scientific, economic and cultural progress of our country and to the promotion of the cooperation, mutual understanding, respect and love among individuals and people for the prevalence of freedom, justice and peace.

(MoEC, 1996)

The 1994-1996 curriculum states:

‘the objectives of education as they relate to the possibilities, interests and social, cultural and educational needs of the population are [...]

- a. the fulfilment of the island’s social, economic, cultural and other needs.
- b. The provision of specialised education following a common general education for both vertical and horizontal mobility.
- c. The preparation of young people for a profession and lifelong education.
- d. The strengthening of Cyprus as an independent state.
- e. The promotion of equal educational opportunities.
- f. The creation of democratic citizens.
- g. The promotion of friendship and cooperation between the various communities of the country’.

The priorities of Cyprus education are the following:

- a. Democratisation.

By this we mean:

- respect for the dignity and uniqueness of each individual,
 - respect for the opinion of the majority,
 - opportunities for participation in the decision-making process,
 - encouragement of cooperation and responsibility,
 - equality of opportunity in all aspects of school-life.
- b. Retaining the national identity and keeping alive the memory of the occupied areas in Cyprus.
 - c. Upgrading the quality of education.
 - d. Developing curricula based on current socio-economic factors.
 - e. Developing the sound values of a democratic citizen.
 - f. Creating favourable conditions for coexistence and cooperation, and combating

intolerance and xenophobia, in a world where an international character is increasingly developed, cultural diversity promoted and boundaries abolished.

- g. Preparing pupils for the world of work.
- h. Choosing and training efficiently the teachers and administrators of the system.
- i. Re-organising and updating the educational system.
- j. Developing activities for life-long learning.
- k. Developing research and technology.
- l. Understanding the standards of learning.
- m. Developing skills to cope with developments in technology and demands for continuous education and training.
- Opportunities for participation in the decision-making process.
- Encouragement of cooperation and responsibility, and equality of opportunity in all aspects of school life.

(MoEC, 1996)

UNESCO (IIEP¹⁷) performed an appraisal study of the Cyprus education system starting in October 1996, and in April 1997 provided MoEC with its final report [Archive of the MoEC, File: 251/68/3XV: 27]. The study considered four areas of education, those of teaching, personnel, building infrastructure and research, and offered valuable information on the quality and efficiency of the education system of the country.

According to the final report, the aims of education in Cyprus as they were presented in the rhetorical curriculum were excellent, but they needed further extension and clarification of their practical implications (ibid.:26). UNESCO suggested the division of the aims into more specific units, the need for more hierarchy, prioritisation and logical arrangement in the progression of the aims and organisation, further analysis of practical values and assessment of outcomes. Additionally, UNESCO (ibid.) reported that many of the aims remained unfulfilled and suggested that the actual focus of education requires redefinition to ensure that it can deliver the stated aims.

¹⁷ IIEP is the acronym for the International Institute of Educational Planning

Concerning the curriculum content, UNESCO (ibid.) commented that this was extensive, unbalanced and incoherent in relation to the stated educational aims. There was a rush on teachers' part to cover the whole content of the curriculum; the emphasis was thrown on the subjects that were examined; the primary aim was the transmission of knowledge and not creativity, imagination, pleasure in learning and research. Besides, achievement of the aims could not be measured and assessed in their present form. All these features resulted not only in unfulfilled aims but also in a split between primary and secondary education.

The pedagogies adopted for the instruction in subjects did not reflect adequately the education policy, which called for a mixed ability teaching. The teaching resources and methods did not present the necessary variety and flexibility to meet the individual needs of pupils, since usually a single textbook was used and the teacher taught to the average pupil level in a class. The class layout was monolithic, and no group work or pupils' intervention within the teaching process was used. The aim was the transmission of knowledge, and not individual pupils' development.

Finally, in terms of assessment, the report suggested that national standards should be set, since in the absence of any guidelines for education, assessment outcomes depend on a crude examination system. In this, only cognitive aspects of teaching were assessed, and the psychomotor and feeling aspects of schooling, together with skills and attitudes, were neglected.

In sum, as UNESCO reported, since the primary curriculum ideology aimed for the development of the pupils as a whole in all aspects of their life, MoEC should adopt similar holistic approach through strategic planning for education, introducing a comprehensive and unified approach. (UNESCO 1997).

The UNESCO report (1997) showed that whilst the rhetorical curriculum of the country mainly followed an enterprise educational ideology with a European orientation, the implemented curriculum presented educational practices that retained important elements of the ideology of traditionalism that had monopolised the country's curriculum since Turkish occupation.

The curriculum ideology that was animating for Cypriots after the Turkish invasion until 2000 was entrepreneurialism. The country's European orientation had an impact on the curricula and the state's interest in education's contribution to the global economy was apparent. There were attempts to regulate education so that more skilled pupils would be 'produced'. Competitiveness in the European arenas of trade was now the country's major policy orientation. Foreign languages and the need for ICT-literate and skilful human capital were at the heart of education policy-making. Accordingly, vocational education was brought into the curricula, adding one more educational ideology, that of enterprise which would prepare pupils for market needs. The economy, to function well, would need skilled workers with high levels of literacy, numeracy and computer literacy. The linkage of secondary education with the business world and vocational guidance were of special interest, and it was exactly this ground that LEM schools aimed to cover. These were the first signs of Cyprus adopting a more globalised orientation, aiming at economic activity, as a result of globalisation. As the state prepared for economic competition, education was viewed as helpful training.

Although the ideology of traditionalism that was strong in the 19th and 20th centuries lost ground in favour of curricula which were more open and receptive to foreign influences, it still had a place in the curricula's aims and objectives. Traditionalism appeared not to be abandoned, but simply subordinated, as Cyprus moved away from the utopian desire for union with Greece and as an independent state produced its own curricula, becoming autonomous and moving away from curricular links with the Greek 'motherland'.

Additionally, as is seen in the stated aims, the country's ethnic mix was seriously considered, due to the co-existence of ethnic minorities. This is the first time that the country's curricula appeared to be sensitive towards issues of interculturalism. However, interculturalism's coexistence with continuing features of traditionalism implies a surprising ideological conflict.

In these politically unstable years, historical and social changes marked the musical production of the country. The Turkish invasion was a serious injury for Greek Cypriots, and was a source of motivation for many to compose songs expressing their feelings such as the

pain of refugees losing their properties, mothers losing their children, husbands and fathers and the pain of missing people. To reinforce Cypriot nationalism, many composers produced songs that used the Cypriot dialect and had Cypriot folk elements in their musical construction (CD Track 6: Το Όνειρο [The Dream]; CD Track 7: Το Παλιόν Δκιολίν [The Old Violin]). Also, poetry by Cypriot poets that express the wish of refugees to return to their homelands was set to music (CD Track 8: 'Εδώ κι Εκεί' ['Here and There']). It is interesting to note that one song which became famous in Cyprus had lyrics by a Turkish Cypriot poet and music by a Greek Cypriot composer (CD Track 9: 'Η δική μου η πατρίδα' [My own country']). It is also interesting to note that some songs related to the earlier past of Cyprus, such as the period of British rule, together with the Turkish invasion (CD Track 10: Του Βαγορή [Vagori's]).

With reference to folk music and the Turkish invasion, Giorgoudes (2003) carried out an ethnomusicological study concerning the social significance of traditional folk music among the Greek Cypriot refugees. He concluded that, according to the Cypriot refugees, traditional folk songs tie them even more closely with the occupied areas, help them maintain 'contact' with their villages, ensure their cultural survival and act as a means for the expression of their suffering. However, Giorgoudes did not discuss issues of globalisation and how music functions in an era of global relations, when borders between nations are loose and Cyprus has entered the EU.

In sum, the education policy-making of Cyprus during this period attempted to respond to the multiple and dynamic demands and challenges facing a nation in a globalised era. It aimed to promote quality and effectiveness in education that ultimately would help the overall economic development of the country. However, not all pre-existing curriculum ideologies were abandoned, although they are causing an ideological conflict with each other. The curricula of this era were accommodating three distinct and conflicting ideologies: traditionalism, entrepreneurialism and interculturalism.

4.3.5 The years after the education reform of 2000 – the Unified Lyceum

After the UNESCO Report, MoEC appointed four committees, consisting of members from all the departments of education as well as from teacher organisations and unions, to re-evaluate the Report and suggest to the ministerial committee possible guidelines for action. One problematic issue for the educational system of Cyprus was the type of LEM schools in upper secondary education (Archive of the MoEC, Files: 242/68/Z: 158-153)

LEM had initially aimed at offering pupils a choice of subjects. Instead, they offered sets of combinations of subjects. Another issue was that LEM was offering a strictly academic education, whereas technical and vocational institutions did not offer a substantial general education, restricting in this way the options of their graduates to technical occupations. This created a broad prejudice against technical and vocational education, and it is for this reason that the Ministry of Education later attempted to unify these two types of schools. Some additional problems that the education system of Cyprus was facing were the old-fashioned pedagogies which LEM education was adopting, the lack of cohesion between primary and secondary education, and the poor operation of technical and vocational education.

Since the weaknesses of the existing educational system of Cyprus were more and more obvious, several committees¹⁸ were formed to examine the possibilities for changes (Archive of the MoEC, Files: 242/1968/16-7.4.1992; 242/1968/Z: 17-1; 242/1968/2Z).

On November 3, 1993, the then Minister of Education, Ms Kleri Aggelidou, asked for approval from the Council of Ministers for a pilot division of a Unified Lyceum in Nicosia into two lyceums and one technical/vocational school (Archive of MoEC: File 242/68/2Z). As already discussed, what was mainly attempted was the integration of the two types of schools – LEM and Technical and Vocational Education - so that both would provide *all* pupils with a unified general education, providing concurrently the opportunity for a choice of subjects that might lead to vocational options through comprehensive schooling.

¹⁸ For a review of the history of the legislation of the Unified Lyceum see the Report of the Special Committee for the Assessment of the Unified Lyceum, Nicosia: 1998.

Ultimately, in the academic year of 2000-2001, the whole Cypriot educational system underwent structural change to the Unified Lyceum. Justifying the education reform of 2000, the MoEC's official web-site¹⁹ stated on September 23, 2003:

Cypriot education, and especially secondary education, could not stay inactive in view of the challenges in the international context, the general policies and orientations of the Government, the social aspirations of the Cypriot people, the problematisation created by the UNESCO Report of 1997, and the new pedagogical theories.

(MoEC, 2003b; translation mine)

The philosophy underlying the public secondary education is stated as two-fold:

1. the dissemination of knowledge with emphasis on general education and a gradual transition to specialisation in order to prepare students for an academic, professional or business career;
2. the development of a sound, morally refined personality in order to provide society with competent, democratic and law-abiding citizens.

(ibid.)

MoEC moves on to state the principles pervading the overall school milieu as:

1. the assimilation of national identity and cultural values;
2. the promotion of universal ideals for freedom, justice and peace;
3. the nurturing of love and respect for fellow human beings in order to promote mutual understanding and democracy.

(ibid.)

¹⁹ In the edition of the Cypriot curricula for Unified Lyceum Class A' by the Curricula Development Service in 2000, there are no introductory comments and that is why the present research refers to the MoEC web-site instead.

More specifically, the Unified Lyceum aims at:

- a. offering pupils the opportunity to develop all aspects of their capabilities through modern general and specific and technological knowledge, methods and media, so that they can respond to a changing world and adapt to an evolving work environment;
- b. linking the school with the outside world, thus offering the pupils opportunities to familiarise themselves with the world of work and production in order to plan their career more effectively, whether they aim at being employed, venturing into entrepreneurship or pursuing higher education.'

(ibid.)

For MoEC (2003a) the pupil and the school are the two pillars around which the Unified Lyceum is formed. MoEC treats the pupil as 'the basic element of the whole educational effort' and attempts 'to make him a whole personality within the system of values and demands of the Cypriot society' (ibid.). The general education that the Unified Lyceum aims to offer is clearly influenced by Dewey's concept of progressive education, according to which a child is regarded as an active and developing multi-sided personality within the environment, having feelings, thoughts and actions. Therefore, as young pupils need to be able to successfully adapt in the constantly changing and antagonist environment, the Unified Lyceum is characterised by:

- a. a teaching practice and variable pedagogical activities that cultivate a large area of skills and types of thinking, such as:
 - critical thinking;
 - creativity and originality;
 - fantasy;
 - productivity;
 - co-operation
 - problem-solving and encountering various situations;
 - analytical skills;
 - synthetic abilities;
 - the ability to assess and be assessed.

b. the cultivation of values and attitudes so that he responds as an adolescent, and later as a citizen, to the challenges of the modern world’.

(MoEC, 2003b)

As children’s interests and talents are so central in the progressive education that MoEC is pursuing, the upper secondary curriculum, i.e. that of the Unified Lyceum, gives pupils another year of general education, in which they are able to observe, be counselled and guided (ibid.). For MoEC (ibid.), in Class A of the Unified Lyceum a pupil ‘has the chance to take well-thought decisions on what he is going to do in his next classes and on how he is going to form his future being prepared for further studies or for the world of work’ (ibid.). In this class, pupils are expected to get a general and wide cognitive, social and emotional background. Differentiated from Class A are Classes B and C. Pupils in these classes are offered common core subjects that are considered necessary for all pupils and are all compulsory. Parallel to these, pupils have the option of choosing subjects that help them pursue their higher education i.e. Direction Subjects, offered for four periods per week, and subjects that interest them and enrich their special talents i.e. Subjects of Interest or/and Enrichment, offered for two periods per week (ibid.).

In Class A of the Lyceum, music is taught for one period a week and is compulsory (Appendix 5: teaching periods per week in the Unified Lyceum). In Classes B and C, pupils have the options offered by the system, as already described. This means that if pupils choose music as a subject in their school programme they can have music either as a Subject of Interest for two periods per week, or as a Direction Subject, for four periods per week.

The construction of musical identities in Cyprus is an unexploited goldmine for research²⁰. As a result of the country’s history and social formations, as well as globalisation, the construction of musical identities is a complicated phenomenon. I cite two sets of examples to

²⁰ At the time of writing this thesis, so far as I know, there is one research study in process concerning the enculturation of Cypriot youngsters, by a research student at the University of London Institute of Education.

illustrate this complexity of local and global references. These examples explicitly demonstrate music's relation to global and local contexts: '[m]usic is socially meaningful not entirely but largely because it provides means by which people recognise identities and places, and the boundaries which separate them' (Stokes, 1994: 5). First, in 2004 all the songs that were candidates to represent Cyprus in the 49th Eurovision Contest had English lyrics; this is evidence of influence of the cultural imperialism of the West, and specifically of domination by the English language (Phileleftheros: 18.2.04). Another example concerning musical contests is the Contest of Cypriot Songs run by the state radio and TV (Cyprus Broadcasting Corporation); one of its prerequisites is the use of Cypriot lyrics. These two contests are parts of completely different musical contexts – global and local.

The second set of examples relates to musical identities and nationalism. The UN launched a contest for the composition of a new national anthem for Cyprus in an 'attempt to accelerate the momentum for an early end to [30] years of conflict. The anthem, according to the UN guidelines, 'need not have lyrics, just a catchy tune between 30 and 60 seconds long' (The Guardian, 1/27/2003). I also cite an experience I had in the summer of 2003 as part of the fieldwork for an ethnographic research carried out by Dr Peter Loizos. An old lady who had visited her occupied village after the 'opening' of the green line by the so-called 'Republic of Northern Cyprus' was singing about her feelings concerning these recent political events.

I could not agree more with Maria's Hnaraki (2002) position on the formation of musical identity as an amalgam of local and global cultural and social effects. Hnaraki, following a multidisciplinary approach, takes into consideration a set of parameters to sketch Cretan music and Crete's musical identity. Acknowledging her own personal multiple histories as a person and a researcher, she looks into the history, literature and arts on the island of Crete. 'I rely on a defined geographical area, Crete, Greece, but, at the same time, I'm also interested in the relationships among smaller units within this area (Crete) [regional] and the relationships of this area to the whole country of Greece [national] and, later on, to the rest of the world (global)' (Hnaraki: forthcoming).

To sum up, the current education policy of Cyprus welcomes a progressive ideology in its curricula. It primarily values the pupil participation, not only in the delivery of teaching but also in curriculum planning and assessment. In this sense, the pupil is placed at the centre of education, and what matters is the pupil personal development in relation to their tastes and priorities. Subject knowledge should not be so important as pupil choices of activities, with inquiry-oriented teaching and creativity. However, enterprise education is also present in the curricula, aiming at the development of skilful pupils who will become efficient human resources. Although sensitivity concerning issues of cultural pluralism exists, it is not yet clear how this curriculum ideology ought to be promoted - if is promoted at all. Finally the Greek ethnocentric ideology, that was heavily promoted for two continuous centuries, still has its place in the curriculum, although having a subordinated role.

In this chapter, the attempt at a history of politico-educational formations has enlightened us in regard to the immanent ideological structures of education policy. Nowadays, this history of change and development functions as a background to the current educational context in terms of ideologies, and forms a site for interrogating the move from education policy formation towards rhetorical curricula. This history of curriculum ideologies has shown that the context of the present education policy formation suffers from paradoxes and oxymora, because it presents four distinct curriculum ideologies: traditionalism, progressivism, enterprise and interculturalism. The contexts of policy formation and the rhetorical curriculum prevailingly contain the following paradoxes and oxymora:

- While policy formation primarily favours a progressive ideology, the curricula are implemented from the top down, as in the traditionalist ideology, and not 'bottom-up' as it should be in such a case.
- The educational aims theoretically place the pupil and the school at the centre of the educational process, taking into consideration 'particularities', but the curricula do not actually allow any differentiation in aims, content, processes and assessment.
- Traditionalism coexists with interculturalism. With such an ideological conflict, it is difficult to promote any education towards social inclusion.
- Similarly, progressive education needs decentralisation, whereas MoEC desires centralisation.

- Enterprise education stressing the need for skilled workers to compete in European arenas is unlikely to succeed in Unified Lyceums, with their progressive education that mostly favours personal development and social co-operation.
- The state, in an education system that promotes progressive education through its control of education policy, is first among equal partners, but instead in the present education system the state alone controls education policy at both macro and micro levels.

4.4 The state as regulator of the policy formation context and the rhetorical curriculum

This last section of the chapter attempts to draw connections between Cyprus as a state, the history of the Cypriot curriculum and the curriculum ideologies that exist in the latest rhetorical curriculum. Viewing the Cypriot state as the regulator of these two contexts enlightens our understanding of the existing rhetorical curriculum, which through its stated educational aims and priorities defines the legitimate knowledge. In other words, the Cypriot State regulates the policy formation context and the rhetorical curriculum by defining certain educational aims and priorities. In this way, legitimate knowledge is indicated as a result of historical and socio-political processes. Thereafter, as is seen in the next chapter, this regulation produces certain subject curricula (e.g. the music curriculum).

Cyprus, as a welfare state that aims at legitimacy and the accumulation of power maintains an education system through which all activities are centralised in its hands. The UNESCO Report of 1997 criticised the system for being highly centralised but lacking co-ordination and communication between the actions of different departments of MoEC and also between its inspectors. It is indeed an 'oxymoron' for a state to have highly prioritised progressive education in its curricula – an education policy that denotes 'bottom-up' and child-centred policies – and at the same time to have a highly centralised system where everything is characterised by a 'top-down' approach. In sum, the state in its rhetoric favours a 'bottom-up' education policy approach, but its actions reflect a 'top-down' perspective and a highly centralised system where the state intervenes in all activities.

One more indication of control became apparent primarily in the Church's intervention in deciding and structuring the curriculum and the overall education policy. During the years of Turkish rule this intervention was 'desirable' for some, but as can be seen from the review of

the current education system of Cyprus, the Church still maintains some control of education issues through its presence on the Education Council. It is a well-known fact that in Cyprus the Church has a role in education (Persianis: 1994). This denotes a paradox, since current education policy aims to promote intercultural education, as is shown by its curricula. Once more, the issue of power over the curriculum is brought to the front. Power over education policy is connected with politics and in the case of Cyprus this connection of the Church and the curriculum has existed for three centuries, and promoted the curriculum ideology that the Church favours, i.e. traditionalism.

Cyprus, since the first years of its constitution as a state, showed symptoms of conflict and heterogeneity. The disagreement in 1967 between the Ministry of Labour and MoEC, on whether the curriculum should follow an enterprise orientation towards producing skilled pupils capable of responding to the economic needs of Cypriot society or whether education should remain attached to ethnocentric ideals, was a notable ideological conflict resulting in conflict between state institutions in Cyprus. Persianis (1999: 52) in relation to issues of state legitimation and higher education, similarly argues that it was the 'problematic nature of the Cypriot state and the divisive provisions of the 1960 Constitution, the contradictory demands for a state legitimation after the Turkish invasion of Cyprus in 1974 and the pressure of uncertainty and apprehension over the future of Cyprus that made Cyprus as a state suffer from problems of governability, insecurity and a precarious legitimacy' (ibid: 55). The result of the conflict in 1967 between MoEC and the Ministry of Labour favoured the accumulation of capital. A more recent conflict concerned the termination of teachers' secondment after the change to the latest government in March 2003. After the change of government, all teachers were immediately sent back to their schools. This action conforms with Offe's argument that the accumulation of capital is a priority for states, as their expansion depends on capital accumulation. It is for this reason that the state's distribution of wealth and economic resources ought to be consciously considered, since education has multiple social functions to serve.

The change of government in March 2003 did not bring any other changes to education, and the existing aims continued to be promoted; no curricula were changed and no textbooks were revised or substituted. Specifically, the new Minister of Education and Culture, Mr Peukios

Georgiades, in his first message to all teachers and pupils at all levels of education in Cyprus said that

education, as a system of expertise and cultivation, forms the free and responsible citizens of a society. The quality upgrade of education and the raising of the educational level of the people contribute to economic progress, spiritual competence, cultural development and the restoration of their national rights. Our basic and unchanging aim is the immediate improvement of quality, the modernisation of all the levels of our educational system and the creation of a contemporary education that responds to the challenges of the 21st century and contributes to the formation of citizens with critical thinking and contemporary beliefs.

(Appendix 6: Message by the Minister of Education and Culture, Mr Peukios Georgiades, on the occasion of taking over his duties in March 2003; in Greek)

This message suggests that while governments change, education policies may remain the same, resulting in continuity in policies, regardless of any apparent differences in political ideologies.

Theories assuming a relatively autonomous state, whose actions are not determined by class struggles and the interests of pressure groups and an elite – in this case, by the British ruling class - proved to describe the Cypriot state both during the years of British rule and afterwards. For example, Britain's recurrent attempts to establish and legitimate its British education policy proved inefficient, since what was instead prevalent was people's own preference for an ethnocentric education policy. Thus, it can be argued that actors and human agency had much autonomy in education policy, as people's ideology proved stronger than formal education policy rhetoric and legitimacy. Conflicting curriculum ideologies, referring to what was foreign and what was 'ours', or the global and the local, could not lead to compromise or reconciliation. It appears that they led instead to the accommodation of all existing ideologies, which may explain the existence of conflicting ideologies within the present curriculum. The ideology of traditionalism originating from the years of Turkish rule; the foreign and domestic educational contexts since the years of British rule; the global and local purposes in terms of enterprise, together with the previous two ideologies which existed

in the years of independence and the Turkish invasion; all continue to exist, with the recent addition of progressive education and interculturalism. The result is incoherence and confusion, especially in the latest curriculum of the Unified Lyceum which aims to promote together with progressivism other contrasting curriculum ideologies.

4.5 Summary

The above historical review has brought into light the curriculum ideologies which are in the background reasoning on the current education system in Cyprus. In conclusion, the rhetorical curriculum in Cyprus appears to accommodate an inherently conflicting rhetorical education policy. It is inherently conflicting both in terms of educational ideologies and in terms of education policy contexts, which are 'bottom-up' in rhetoric but 'top-down' in practice. The history of the Cypriot curriculum ultimately defined the discourses as general conceptual frameworks for the current rhetorical curriculum, since discourses embody legitimate knowledge.

The next chapter takes a step into the context of the Cypriot music curriculum to consider how these educational ideologies define the construction of what counts as worthwhile musical knowledge.

Chapter 5

The Adaptation of the Music Education Policy and the Intended Music Curriculum

The preceding chapter attempted to unearth the existing discourses, starting from the top of the trajectory where the contexts of policy formation and the rhetorical curriculum exist. The key actor in these contexts is the State. The existing ideologies as they appear in the State's rhetorical curricula for the Unified Lyceum, were illuminated by the history of earlier Cypriot curricula. Finally, the role and functions of the State in terms of specific curriculum ideologies were discussed. This chapter moves on to the second contexts of policy and the curriculum, where the policy in the form of an official curriculum is configured into a workable scheme that leads to the aims and outcomes defined by the rhetorical curriculum. In other words, these are the contexts where the processes for the production of an intended music curriculum are made. The adaptation and intended curriculum contexts still reside within the upper level of education policy, together with the State. In these contexts the key actors are the bureaucrats of MoEC and under their supervision workable policy approaches are designed. The inspectors of each subject are primarily responsible for the construction of the subject curricula (Archive of the MoEC, File: 242/68/Z: 134). The inspectors in co-operation with the teachers' union, the Pedagogical Institute¹ and the Curriculum Development Service were invited to produce the curricula for the Unified Lyceum (Archive of the MoEC, File: 242/68/Z: 134). For the subject of music, the music inspector is responsible for the whole country².

¹ Newly qualified teachers attend lectures on the pedagogy of their subject, as well as more general subjects in the field of education at the Pedagogical Institute of Cyprus. They also have practical experience by attending classes taught by a mentor teacher, mostly of their subject. In-service training for secondary teachers is optional and is provided by the Cyprus Pedagogical Institute and MoEC through afternoon seminars and workshops on various topics, aiming at offering teachers updated knowledge and skills for their subject area. These seminars usually last for 3-4 sessions, for 2-3 hours each. Furthermore, Secondary teachers are obliged to attend each year two one-hour seminars held by the inspector of their subject (the first is held in September and the second in February) dealing mainly with the educational aims of the year set by MoEC and other current educational issues.

² The population of Cyprus in the Government-controlled part of the island at the end of 2001 was 793,100: Greek-Cypriots 639,400 (including 8,000 Maronites, Armenians and Latins), Turkish-Cypriots 87,600, foreign workers and residents 66,100.

(Source: <http://www.cyprus.gov.cy/cyphome/govhome.nsf/Maingrk?OpenFrameSet>. Accessed on 4/2/04).

Cyprus has 62 gymnasiums and 36 unified lyceums, spread all over the country (ibid.).

Music curricula for formal education usually provide detailed information and orientations for teachers, pupils, parents and other stakeholders. The role of music as a subject in the rhetorical curriculum; the main objectives of music in education; the musical knowledge, skills and attitudes that should be promoted through music; the content and activities of music lessons; appropriate teaching and learning methodologies and the recommended procedures for assessment; these are some of the basic aspects that a music subject curriculum usually covers.

However, as the present research concerned the existing discourses within the context of the adaptation of policy for the intended music curriculum, music curricula were interpreted as ideological texts that involve ‘different visions of knowledge and culture’ (Apple, 2000: 42). As Apple argues, texts should be viewed with a critical, powerful and political outlook that ‘enables the growth of genuine understanding and control of all of the spheres of social life in which we participate’ (ibid.).

Taylor et al. (1997: 48) particularly view texts within policy process as ‘the very structure of the policy itself’ in a sense that it is the framework upon which *values*, *principles* and *priorities* are developed. Thus the intended music curricula are treated as a product that aims to describe a musically worthwhile teaching process. In other words, they offer a description of what counts as legitimate musical knowledge. However, as already argued, this orientation of and for teaching is grounded on curriculum ideologies, and involves issues of discourse and power/knowledge.

In the same vein, although referring to the national curriculum, Bowe et al. (1992) warn us about the tendency to see the curriculum as unproblematic, whereas policy adaptation and intended music curriculum contexts are here viewed as operating within a *polydynamic* process, with multiple interfering points of origin. In this sense, the intended music curricula are beyond the convention which assumes ‘pure’ policy adaptation from texts. In regard to curriculum as text, based on the view that texts can be read and interpreted in multiple ways, Barthes’ distinction of ‘writerly’ and ‘readerly’ texts was borne in mind. Curriculum that is

‘read’ denotes practical teaching guidelines as closed and definite, whereas ‘writerly’ texts are those which are read in an open and manifold way (Bowe et al.: 1992).

So this chapter describes what it means for music education in Cyprus ‘to teach music musically’, or what it means to be ‘musically educated’, or how one ‘educates musically’. The specific research questions whose answers were attempted were:

1. In the music inspector’s view,
 - how should the intended music curricula be implemented?
2. What is her perspective on the
 - music teachers’ everyday practice and needs?
 - pupils’ values of and for music education?

The existing music curricula for the upper secondary schools in Cyprus include those of Class A where music is a Compulsory subject (core curriculum) and is taught for one period a week. For Classes B and C, as already stated, music is either an Interest subject (taught for two periods a week) or a Direction subject (taught for four periods a week). For each of these possibilities in the Unified Lyceum a respective music curriculum exists, bringing them to the total of five.

My intention is to pick-up the existing discourses within the intended music curricula and the inspector’s interview that was given to me for the purposes of this research on May 5 2003. The exploration of the intended music curricula as a political text was mainly made in regard to their aims, content, activities and assessment, since the existing curricula follow this structure. Other issues such as curriculum design, music textbooks, music teachers, music technology, the music inspector and music education problems are also covered.

5.1 Curriculum aims

In the previous chapter it was pointed out that all the ideologies that have affected the education system of Cyprus from its origins until the present still have a place in the rhetorical curriculum of the Unified Lyceum. Some ideologies are more highlighted than others with the ideology of progressivism as the most prominent one. The music inspector (Interview, 5 May

2003; Appendix 7) unequivocally stated that she totally agrees with the philosophy of the Unified Lyceum and strongly believes that pupils should have the opportunity to choose, and to have extensive involvement with the subjects that really interest them; in her view great emphasis should be given to the development of critical thinking and creativity as two elements that need to be developed in tomorrow's citizens. She explained that the current education policy is intended to offer pupils the chance to gain knowledge, skills in instrumental performance, develop their listening and critical thinking and advance their problem-solving technique. To be more explicit, she referred to the topic of style, and said that through curriculum implementation, knowledge and skills, together with the development of listening and critical thinking, pupils should be able by using a problem-solving technique to distinguish the musical styles of different eras. Although the music inspector never defined the curriculum ideology which she favours as progressivism, with the descriptions she gave she appeared very conscious of the curriculum ideology of progressivism. She appeared to favour progressivism strongly, and was fluent in justifying it wholeheartedly.

Attempting to be illustrative, the music inspector described how children could produce a scene from an opera by themselves, for instance, a scene from Mozart's 'The Magic Flute'. In this way, she believes, that pupils can make their own stories, which they will all together play and perform as small orchestrated pieces. By playing and having such a living musical experience, pupils are able to understand a musical era. She believes that by giving children a taste of realising feeling the basic elements of musicianship and love for music, their senses and their enjoyment of listening to music and performing are developed.

'This is what will affect their personality, and in future pupils will want to get deeper into music on their own, into what they like. Today they download anything they want to listen to. Knowledge is not our only aim. *It is some knowledge in intense combination with activities*'.

(Music inspector's interview, 5 May 2003; italics mine)

She went on to say that a theoretical lesson is totally useless for the student, the school and the future (ibid.). She justified this by saying 'it is a well-known fact from psychology that the brain keeps longer things that are lived as experiences'. Towards the end of the interview,

when the music inspector was asked whether there was anything she wanted to add, she concluded:

‘We want every child to play music, every child to listen to music and for his face to shine [sic]³. We want to have children that listen to music with shining faces; if they can play music, to feel that they finish school but they cannot stop music; they go to study and they take with them a musical instrument. When they go on to study and then become civilians, they will take part in the cultural events of their area or their society. This is the society we want’.

(Music inspector's interview, 5 May 2003)

The intended music curricula that are published by MoEC in an official form together with the other school subject curricula are the curricula of Class A, and those for the optional and Direction subjects of Class B. The rest of the curricula are not yet published in an official form, and are currently distributed as photocopied handouts by the music inspector and the Cyprus Pedagogical Institute. Most importantly, the Common core curriculum of Class A and of the Direction subject for Class B are the only two out of the five music curricula which define and present a curriculum framework as a basis for further curriculum development and a reference for assessing pupils’ learning achievements. It is worth looking into these two curriculum frameworks.

MoEC published in 2000 all the subject curricula for Class A in one volume (MoEC, 2000). The music curriculum for Class A, which is part of the Common core in the Unified Lyceum, starts on page 364 of MoEC (2000) and provides - presumably to teachers - in less than half a page (only thirteen lines) information with regard to the structure of the music curriculum, its scope and emphasis.

³ As a matter of language fluency ‘[sic]’ is not repeated and is assumed.

It reads as follows:

‘In the subject of music, the curriculum defines for every topic a cognitive subject, and structured sub-units and defines for every sub-unit **basic knowledge**.

Example: In the topic **Trends of the 20th century**, the sub-units of Impressionism, Symbolism, Expressionism, etc. are included. For every sub-unit, sets of basic knowledge (sound, rhythm, melody, etc) are defined, that in turn refer to specific **fundamental information, concepts, skills, attitudes and the relations between them**.

The curriculum combines **theory, applications** (empirical knowledge) and **practice** (activities). In every topic, the necessary pre-required **knowledge, concepts and skills** are pointed out, so that the teacher can analyse practically the weakness/needs of the students and work concurrently at different levels.

Special emphasis is given to the cultivation of student critical thinking, and to indicating modes of practising of **analytico-synthetic ability, co-relation and generalisation** and the **cognitive and meta-cognitive skills** that direct the student in learning techniques’.

(MoEC, 2000: 364; my translation; emphasis original)

Then, the curriculum with a subtitle ‘Directions for the Teaching Content’ states that the content is divided into four units of 3-4 topics, each and teachers must include in their teaching at least eight topics from these four units, i.e. two topics from each unit. Afterwards the curriculum follows the structure described above, and offers thirteen topics with suggested aims, content, activities, cross-curricular links and numbers of periods.

The introductory section of Class B – the Direction subject (MoEC, 2002a: 650), is quite different. It reads as follows:

‘The music curriculum for Class B of the Unified Lyceum includes basic knowledge and activities especially adjusted for the classes of music direction. More specifically, the curriculum for Class B includes the content of the following musical topics:

Harmony
Keyboard Harmony
Dictee⁴
Solphege
History and Form

The musical themes will be taught through listening and writing activities, performance, listening and analysis, composing and creative works, study and research.

General Aims:

- the cultivation of aesthetic education;
- the development of critical thinking, creativity and the analyticosynthetic ability of the pupils;
- the development of cognitive and metacognitive skills.

Specific Aims:

- the development of musicianship;
- the development of listening skills;
- cultivation of the comprehension of timbre (historical era or musical piece) in relation to rhythm, melody, harmony, form, texture, instrumental sound;
- the development of grouping
- The development of composing techniques.

(MoEC, 2002a: 650; translation mine)

The music inspector emphasises creativity as a core theme of the educational ideology of progressivism. She clearly uses a 19th century Deweyian pedagogical framework, which is in

⁴ French word for music dictation

harmony with the rhetorical curriculum of the Unified Lyceum. As was seen in the rhetorical curriculum, besides progressivism as the leading curriculum ideology, other educational ideologies exist as well. Enterprise is a newly introduced ideology that co-exists with traditionalism and interculturalism. These three ideologies do not seem to have been identified by the music inspector in her interview, except that aesthetic music education is related to traditionalism which is present in the curriculum of the Direction subject for Class B. She explained that some musical knowledge should also be gained through and as a result of musical activities.

The music inspector clarified that the Direction subject was to a great extent regulated in relation to Greece. The practical reason for this adjustment with the Greek curricula is the fact that Cypriots are accepted after entry examinations in the Greek universities. 'Because we follow Greece, in any case we had to give emphasis to a high level of harmony, since the unified exams are going to be in future introductory exams for the universities. [...] [w]e had to introduce the subject'. In short, historical links with Greece still exist and regulate some subjects.

The music inspector acquired her BA and MA degrees from British Universities, something that brought her close to the British music education discourse. Additionally, she stated in her interview that she greatly values knowledge and she is informed concerning the latest trends and methodologies of music education, '... the subject that interests me, with fanaticism, I can say'. Therefore she takes many journals from abroad, to see what is happening outside. However, although she clearly positioned herself in favour of a progressive music education, she did not do so explicitly in relation to any specific current trend in music education, which is envisaged worldwide from various philosophical perspectives; for instance, praxial (e.g. Elliot: 1995), aesthetic (e.g. Reimer: 2003), symbolic interactionist (e.g. Swanwick: 1999), critical (e.g. Jorgensen, 2003; Regelski, 2000), feminist (e.g. Green: 1997; Patricia O' Toole: 2000); popular (e.g. Green: 2001); and sociological (e.g. Green, 1988; McCarthy: 1997; DeNora: 2000 and 2003).

As written, the only music curriculum that specifically states educational aims for the music subject is that of the Direction subject for Class B. Rather surprisingly, the first two general aims do not cohere with each other, as the first refers to aesthetic education – thus, traditionalism – and the second to critical thinking and creativity – thus, progressivism. However, the music inspector in her interview clarified that there should be strong emphasis on creativity and thus progressivism, and little emphasis on knowledge thus traditionalism, something that is not clarified in the aforementioned curriculum, which therefore appears fragmented in terms of curriculum ideology.

As argued in Chapter 3, the relationship between the two types of musical meanings (i.e. inherent and delineated) that is produced in every musical experience is decisive for the pupils' either celebrated or alienated musical experience. Progressivism primarily emphasises delineated meanings (child-centred education and pupils' delineations) and secondarily inherent meanings (with little stress in knowledge). Although the music inspector clearly supports progressivism and creativity, she appears not to place Cypriot pupils' social delineations at the centre of their progressive music education. She appears to mainly view the music curriculum as a manual in the hand of the music teacher:

‘... The teacher by reading the curriculum [should] be able to take these suggestions or these specific musical works or specific creative activities, and be able to use them in the classroom, out of which some knowledge that we like children to have will come up’.

‘...If the teacher, by looking at all these things, cannot choose the activities and the knowledge to make his lesson and plan it, and if he doesn't know how to implement it in class, then a curriculum is just a piece of paper with letters written on it’.

‘...If the teacher wants to teach the classical era, he chooses the chapters which are needed to teach this...’

‘...We are interested in conveying a taste of the classical era through what the teacher loves and wants to teach children...’

‘...That is why I look for many small books for every sub-unit, where the teacher could see what he wants to teach. And again, out of these, to teach the units that he wants because in the end of the day, the knowledge that exists in the world is limitless, and we

cannot teach, nor should we, all this knowledge to children. But we can give them a taste, to realise, to feel the basic elements of music. That is what we want to develop in them...'

Where are the Cypriot pupils' musical tastes, needs and identities considered in a music education that is progressive? This is a point that is further considered below.

In short, although the intended curricula do not adequately state the curriculum aims for the subject, the inspector clearly described progressivism as the curriculum ideology of Cypriot music education. Although the rhetorical curriculum accommodates four different curriculum ideologies, what the intended music curricula emphasise is mostly progressivism, which is in accordance with the philosophy of the Unified Lyceum.

5.2 Curriculum design

All subject curricula follow a common pattern of construction, so that coherent curricula are provided with some rare cases following a slightly different pattern from the general one. MoEC gave this pattern to all subject inspectors on February 11, 2000 (Archive of the MoEC, File: 242/68/2Z: 84). It states for each topic and sub-topic the specific curriculum content that ought to be covered, the aims that 'pupils should be able to meet after the completion of the content' (however, this does not exist in Class A), the activities that ought to be used, and the number of periods that should be spent on each topic (Appendix 5: teaching periods per week in the Unified Lyceum).

The published curriculum intended for Class A (MoEC, 2000) begins with a one-page salutation from Mr Andreas Phylaktou, General Director of Secondary Education at MoEC, and afterwards all the subject curricula follow. As previously stated, there is no policy framework such as might be expected, and no other publication by MoEC exists stating the educational ideologies, principles and priorities of the country, except the official web-site of MoEC.

MoEC asked the subject inspectors to develop the curriculum for Class A in co-operation with the music tutors at the Pedagogical Institute, the music teachers who were seconded to the

Service for Curricular Development and the Teachers' Association (Archives of the MoEC, file 242/68/2Z: 85). For the development of the music curriculum of Class A, a group of five music teachers '*under the supervision*' of the inspector, [], developed the curriculum in nine meetings. As well as the inspector, the group included the Secretary of the Secondary Music Teachers' Union, the President of the Secondary Music Teachers' Union, a music teacher, a member of the Pedagogical Institute and a member of the Curriculum Developing Service (Archive of the MoEC, file 242/682Z: 115-114).

The team that designed the curriculum intended for Class B (MoEC, 2002a: 469) included the music inspector [...], two music teachers from the Cyprus Pedagogical Institute, and one music teacher from the Curriculum Development Service of MoEC.

The music inspector (interview; 5 May 2003) stated that she could never compose the curricula by herself, but only together with other bodies such as

the pedagogical institute as they are the ones that will run the seminars for new teachers who enter education, and also they do the afternoon seminars; Curriculum Development also take part because they are the ones who are going to write the books which will relate to the curriculum, so that teachers are helped in practice; it is the Teachers' Union that protects the teacher and his rights, since they know the teacher and how many hours he can work to implement this curriculum and if it is possible to implement them within the time limits we have, and, of course, they have experience.

(The music inspector: Interview, 5 May 2003)

The music inspector (ibid.) in this way justified the pluralistic composition of this committee and wanted to clarify that she did not have the entire responsibility and control over the production of the music curricula. The music inspector pointed out that the curricula were produced after discussions with these bodies and she only had 'one vote'⁵. She also pointed out that the curricula were designed within a very short period of time, just after she was appointed as a Music Inspector in 2000. She explained that this happened because of the

⁵ This is a clarification that the music inspector felt that she needed to make after reading an early draft of this chapter. Therefore, these data are not included in the transcription of the Inspector's interview (Appendix 7)

pressure which the teachers union (OELMEK) put on MoEC to design new curricula for the introduction and implementation of the Unified Lyceum in 2000.

5.3 Curriculum content

The content of the curriculum for Class A (MoEC, 2000) is divided into the following four units:

Unit A

- Ancient Greek Music
- Byzantine Music
- Cypriot Traditional Music
- Greek Traditional Music
- Traditional World Musics

Unit B

- Renaissance Music
- Baroque Music
- Classicism
- Romanticism

Unit C

- 20th Century Trends (impressionism – symbolism, expressionism – neoclassicism, twelve-tone music – atonality, absolute music – electronic music, aleatory music – chance music, minimalism, jazz music).

Unit D

- National – Eptanisiaki Scholi – Contemporary Greek Music
- Rembetiko – Light Music – Greek Art Songs
- Contemporary Cypriot Music

The subjects of Interest for Class B and Class C include the following topics:

- Texture (monophony, polyphony-counterpoint, homophony, heterophony)
- Human Voice

- Traditional Dances and Musical Instruments
- North America – Andes – American Indians
- Technology (internet search, musical software)
- Cinema (music scores, visual recording, sound recording, mixing, montage)
- The History of Greek Singing
- Jazz Music

The topics for the Direction subjects of Class B and Class C are:

- Harmony
- Piano Harmony
- Dictée
- Solfege
- History and Form (the origins of music, ancient Greek music, Byzantine music, medieval, renaissance, baroque, and rococo music, classicism, romanticism, impressionism, expressionism, neo-classicism)

The music inspector (interview, 5 May 2003) said that with regard to the music curriculum for Class A, curriculum designers proposed a curriculum that would offer music teachers loose borders in terms of curriculum content, while at the same time a variety of topics could be covered. This was decided because Class A is the last year of music in the core curriculum. Thus the specific curriculum has this variety of topics.

The music inspector said that they included, in the curriculum for the Direction subject, the history of music and instrumental performance because they believe that primarily music involves performing. However, as already mentioned, relations with Greece still exist, and therefore Cyprus must follow Greece. For this, high level of harmony and dictée was included. As was discussed in Chapter 4, links with Greece have existed for two centuries and promote the curriculum ideology of traditionalism. This point is once again evident, and the subject-focused traditionalism is highlighted by the inclusion of high level of harmony and dictée.

However, the music inspector (ibid.) said that the curriculum content is overloaded, and the content needs to be reduced. She interpreted this as a result of the curriculum designers' enthusiasm, which led them to include more content than is appropriate. On the other hand, she views this variety as positive in terms of allowing teacher choice in accordance with their preferences.

It is worthy of note that in the intended music curricular content, popular music does not have a strong position. Popular music is not included in the curriculum of Class A (MoEC, 2000) and the curricula of Direction subjects of Classes B (MoEC, 2002b) and C (unpublished music curricula). The curricula of the Interest subject for Classes B and C, where the headings 'The Human Voice' and 'The History of Greek Singing', exist, can allow space for popular music to be included. The subordination of popular music, in relation to the inclusion of some unusual musical topics for Cypriot pupils such as music from the Andes and the music of the American Indians, is striking. One gets the impression that western classical music, and to a much smaller degree topics from the Greek musical heritage, appear to be most appreciated. The existence of a classical music canon is undoubted, and western classical music is viewed as superior in terms of musical value. Upper-level policy actors regard this cultural capital as the epitome of all the others. Pupils' musical tastes are not related to the reification and legitimation of the historical and social conditionings of music education in Cyprus. As was seen in Chapter 3, music education tends to perpetuate this musical canon, which excludes other musics from becoming legitimate.

It is suggested that those who are in power control the form that musical knowledge takes within music education in Cyprus, and expect lower-level actors to adopt this particular dominant culture. As discussed, education reproduces the structure of the distribution of musical cultural capital, thus contributing to the reproduction of that capital (Bourdieu & Passeron, 1990). So, since legitimate music curriculum content is socially and historically constructed, there is a need for a 'correction' of this mental falsification. Otherwise what is happening is what Green (1988: 143) describes as 'demands of fetishised establishment music [...] [leading] straight to alienation, ambiguity and mystification'.

Relating the above indication with the discussion in the previous section of the chapter of musical meanings and the Cypriot curriculum aims, which appear to neglect Cypriot pupils' delineations, it may now be more strongly asserted that the Cypriot curricula indeed neglect pupils' musical delineations.

The present research, although not delving particularly into gender, class and ethnicity, includes relations between the music curriculum and power sources. With reference to gender and the curriculum content, it is interesting to note that no musical composition by a woman composer is included, something that indicates a gendered musical canon existing in the Cypriot music curricula. Also, the music inspector in her interview did not appear to consider gender issues with reference to music education.

Likewise, the music curricula do not appear to show sensitivity towards issues of ethnicity, as no musical genres from other ethnic groups – apart from the music of South America and the Native Americans in the Interest subject for Classes B and C - are included in the curriculum content. This suggests that intercultural music education is still in an embryonic stage in Cypriot music education. In like manner, issues of social class are nowhere pointed out.

However, at one point in her interview, in regard to the use of a single music textbook, the music inspector stated that

...it would be silly to turn back to the 18th or 19th century, when everyone believed that everything should be put in strict frames and everyone should do the same things. Don't forget that every school, as we have been saying all this time, is different, and children are all different, not only one from another but every village has its own problems, its differences from other communities. The same curriculum should be able to be implemented, but according to the children, to the district where every school is situated...

(the music inspector, 2003)

But how is the Cypriot music curricula to be differentiated in terms of its aims and content, if

as is so far suggested by the present inquiry, the curricula do not consider pupils' musical preferences and identities? More specifically, where is the pupils' preference for popular music, as discussed in Chapter 7, placed in the Cypriot curriculum content? How is the Cypriot music teacher going to differentiate in terms of social class if what dominates in the curriculum content is Western classical music and musical cultural capital? How is the Cypriot music teacher going to differentiate in terms of gender or ethnicity if the music curricula do not offer possibilities and room for such differentiations?

5.4 Curriculum activities

The music inspector (interview, 5 May 2003) puts great emphasis on curriculum activities. She is absolute in her position that music teaching should not be merely theoretical. The basic musical elements of rhythm, melody, harmony and form should be taught through musical activities. She characteristically says that the word 'activity' ought to be stressed and through suggested activities, and musical works and creativity, pupils can in the end acquire their knowledge and skills. The music inspector also stated that 'if a teacher *uses* at least three activities in his lesson and [...] his planning is correct, supposing he makes mistakes it is not that important'. With this remark she showed the emphasis which she places on musical activities. Creativity cancels and forgives any methodological mistakes in teaching.

Nevertheless, I would like to point out that this remark is open to question on several grounds concerning the issue of creativity. First, as Cropley (2001: 154) writes, teachers need guidelines and a framework 'to help them review their own practices in order to evaluate how far their teaching is fostering the development of children's creative thinking, learning and acting'. Since these music curricula do not provide music teachers with such a framework, 'creative-fostering activity' is not secured. Nowhere is it stated how teachers should lead their pupils to go about being actively involved in the development of their own knowledge, skills and attitudes. No teaching methodologies are denoted concerning how pupils are to be engaged in creative music education. As a result, issues concerning meaningful musical experiences are not clarified. Second, the music inspector construes creativity as a process that is utilised and initiated by the music teacher, who then attempts to engage pupils in a musically creative endeavour. This approach inherently conflicts with the issues of creativity,

and of progressive education where children have the first word not only on the choice of activities but most importantly on the whole process which children define and which guides everything. The teacher in progressive music education is viewed as a facilitator and not as a beginner and then director of pupils' creative practices. The notion of creativity has been developed by scholars in recent years, and explicit accounts are now given of how to foster such musical engagement, for instance through free collective improvisation (Ford: 1995) and composing (Burnard and Younker: 2002). Additionally, many scholars have warned about pseudo-creativity (Ross: 1995; Swanwick: 1999).

Comparatively, Cypriot curricula appear to take a simplistic approach concerning the complex issue of creativity. Besides, no room is left for open-ended pupil-led creativity. Whereas progressive education allows pupils to have the responsibility for curriculum activities, the data so far do not indicate that this is the case in music education in Cyprus, where the teacher initiates and directs musical creativity. This situation questions the 'authenticity' of creativity in music education in Cyprus, and instead points to an impure progressivism. Once more, the music curricula do not appear sensitive in terms of social issues; for instance, I simply mention the widely accepted phenomenon that exists in Cypriot secondary school choirs, where the gendered musical activity of singing strongly affirms its femininity.

5.5 Curriculum assessment

As stated in the methodology section in Chapter 2, I decided to interview the music inspector following a semi-structured interview schedule. However, during the interview process, the music inspector appeared very fluent and rich in her account so that she answered the interview without my raising the questions. Instead, after I set the topic of the interview she covered all the topics in my interview plan, a method that was strongly welcomed as it left plenty of room for the interviewee to deal with everything that was considered valuable. One topic that she did not cover by herself, and therefore on which I had to ask for her opinion, was musical assessment. She said that there is always at the bottom of the pages of all music curricula a specific paragraph covering assessment issues. That, I must say is only partly true, as in the Common core curriculum no assessment guidelines exist, and in those curricula that

have them, it is not a substantial paragraph but instead two lines at most. Most times, these paragraphs state the same thing, something like:

‘Suggestions for the assessment of the chapter: the assessment should be done through the activities of listening, analysis, performing, composing, creative exercises, presentation, portfolio and other activities’.

(MoEC, 2002a: 690; translation mine)

The music inspector says that these ‘paragraphs’ state that the teacher ought to assess the student in several ways; ‘The assessment process cannot be based on one thing: We cannot accept this’ (ibid.). For instance, as small investigations, special tests that focus not only on knowledge but also on listening exercises should be included; exercises should include problem-solving and creativity, student groups that are made in class and pupils’ participation in different activities. Another criterion which she added is whether pupils want to participate in school activities, something that positively contributes to the assessment of the student. ‘If he contributes to the orchestrations, if he takes part in creative exercises, all these...small research, small projects’ is another basic assessment criterion. All these are included in the curriculum’. It was especially pointed out that the skills that should be assessed by the teacher should be those that were taught by the class teacher to the pupils; i.e. in cases where pupils learnt to play an instrument because the teacher taught them to play it, and not because they learned to play it in the conservatory or private afternoon lessons.

These remarks consist of mere suggestions, and not a *system* for musical assessment which specifically describes the process by which teachers are to assess their pupils. No criteria are given, no assessment types, no assessment models, no assessment procedures and no levels of attainment. To say the least, the ‘paragraphs’ in the curricula are very far away from how current music education literature describes musical assessment (Spruce: 1996; Swanwick: 1999; Green: 2000). According to progressivism, an assessment system should not be completely absent, but instead open-ended. I would certainly relate the music inspector’s position to the fact that she did not mention the topic herself.

Although the music inspector mentioned that there must be some differentiation and the teacher should work concurrently on different levels, surprisingly no different levels of instruction are provided in the curricula. It was to this that the discussion now turned.

5.5.1 National standards

Antonia: do you believe that pancyprian national standards for the whole country should be set?

Music inspector:

‘At a national level...I’m not sure if I want this. There must be assessment, not examination, not to create problems. Like we said about the book, there are several standards, different kids, but since there are in other subjects.... If there was assessment it would be very difficult to do, because I wouldn’t want it to be on knowledge. If all pupils wrote special questions prepared by the ministry in unified exams, attention would be given to knowledge, where else? [...]. The other thing is how we could assess the performing skills or the creative activities or the orchestrations that teachers taught. If we couldn’t find a way to assess them, then they would be left out, and they are the most important part of our lessons – not the knowledge. So that is where there would be a problem. I’m interested in the development of the pupil alone, and the development of the pupil inside the classroom. As we say, what is the differentiation of the student himself, from the time he first entered the classroom on September 1st until June? Now the philosophy of our education is driven at this point. Not to make everything equal, with rules; all students have their own personality and knowledge and skills, etc. What is the differentiation that is done in the specific student...this should be assessed. How the teacher taught specific things. The same teacher, what difference he made as a teacher inside the class, and how this difference is being seen with the same teacher on the same pupils from one year to the other. That is the important assessment. If we set unified exams for all classes, we will lose it. That’s why I disagree.

To my mind, the music inspector’s answer raises questions and presents gaps. She does not have a firm position concerning this issue, and her mind is not clear on many things. It is

illustrative that she began by stating that she is not sure yet concerning this issue, and finished by saying that she disagrees. Her comment, 'if there was assessment it would be difficult to do...' directly admits that there is no assessment. The issue of assessment for the Cypriot music curriculum raises a fundamental question: is there curriculum assessment or not?

Actually, the music inspector appeared troubled about the unified music examinations. And indeed, June 2003 was the first time that a unified examination for Cyprus for the Direction subject of music existed, and as she said at another point in the interview there were some problems. As the music inspector stated what really bothers her is how musical skills are assessed, and more precisely the progress which a pupil makes during a period of time with a single teacher. Assessing this progress, she said, will offer differentiation regarding the individuality of every pupil, and is a new trend that MoEC attempts to adopt. Again, the question raised is whether there is an assessment system that offers this information. The music inspector's answer proves that the issue of assessment and national standards has not yet led to a firm assessment framework. I acknowledge that the issue of musical assessment is troublesome in the music education literature, and the music inspector could not be expected to offer a coherent account on this issue.

5.6 Textbook

The introduction of a single textbook for Cyprus is one issue that is extensively discussed very positively among music teachers, as is shown in the next chapter. However, the inspector is unequivocally against it, and believes that it would create more problems than it would solve. She considers the intention to have many textbooks for music as a positive innovation for the subject and moves on to say that

'it would be silly to turn back to the 18th and 19th century when everyone believed that everything should be put in strict frames and everyone should do the same things. Don't forget that every school is – what we have been talking all this time – ... children are all different not only one from the other but every village has its own problems, its differences from other communities. The same curriculum should be implemented according to the children, to the district where every school is situated

and not only this, every teacher that is appointed in Cyprus, for good or bad, has a different education, different background’.

She reiterated that those who are in favour of a single textbook put their emphasis on knowledge, and not on musical experiences as they should. She advocated many small books for every sub-unit, so that the teachers could choose what they wanted to teach. Knowledge is not the only aim; it is knowledge in intense combination with activities. ‘That’s why I believe that a unique book on itself would be imprisoning as I already said, and I wouldn’t want to do this’ (the music inspector: *ibid.*).

I must confess that personally I share the same opinion with the music inspector. However, it would be worth examining why the great majority of music teachers – as is well known and also confirmed by the present research (in the next chapter) – ask for a single and unified textbook. This issue is more extensively discussed in the next chapter.

5.7 Music teachers’ professionalism

The music inspector (Interview, 5 May 2003) directly and openly raised the issue of teacher professionalism by arguing that teachers ought to be adequately trained to implement efficiently the intended music curricula. Specifically, she holds the assumption that no matter how well designed a curriculum is, if teachers are not competent in lesson planning, the teaching process will still fail and ‘the curriculum will remain just a piece of paper with letters written on it’. By this comment the music inspector directly charged a number of music teachers with inadequate teaching skills. In my view it was to overcome this gap in teachers’ professionalism that the designers produced a curriculum that offers suggestions for content, activities and musical works, making, in their view, the job of teachers easier. For the music inspector the curriculum was made in a way that is helpful for the teachers, in the sense that the teachers can take from the curriculum specific activities on a topic and implement them. It offers activities which are prepared and ready to implement, in regard to specific aims and content. The music inspector is driven towards this solution by her wish to help and protect teachers and music education. For her, the fact that music teachers have different foundations and backgrounds creates a number of problems. The teachers’ heterogeneity results in

multiple teaching approaches and uncertain contents. She acknowledges, however, that, teachers must believe in some specific philosophy of music education, otherwise nothing can work well for it.

However, as Barthes implies, curricula are not 'read' and implemented as predetermined recipes in the same way by all teachers. Teachers are able to 'write' the curriculum, attributing to it an active and dynamic character. This dynamic perspective seems to be absent from the music inspector's notion of curriculum implementation.

The music inspector conceives 'good' music teachers as full of motivation for music teaching, and spending afternoons and Saturdays dealing with issues raised by their work.

'...it is a motive for the one that works more than others, the one who spends his afternoons, his Saturdays [...] To inspire love and enthusiasm in pupils we have to work in this way, in all countries all over the world, not only ours. How the music teacher that goes in the afternoon and rehearses with his pupils...and his pupils come, and adore him, and want to present something...how this teacher will feel that he has a motive, besides his love, and that in the end how will get some benefits from the ministry...if there is such an evaluation'.

Undoubtedly, the music inspector does not have only this criterion for the 'good' teacher, but in her view being a 'good' teacher includes spending afternoons and Saturdays in school doing extra choir rehearsals when this is needed. She views the 'good' teacher as one that is passionate and enthusiastic with music teaching, characteristics that in the end delete any tiredness.

5.8 Music technology

In recent years, in the field of music education, there has been a growing amount of work concerning the integration of Information and Communications Technology (ICT) with music teaching. An upsurge of interest in the possible benefits that such integration might have, and also in the type of educational practices that may be implemented, is now widely known and acknowledged by MoEC. As was seen in the previous chapter, among the educational

ideologies of the existing curriculum is for pupils to become literate in terms of technology, so that Cyprus can develop strategies to catch up with the developed economies of the EU. The music inspector, however, in one sentence said it all regarding music technology: 'we are talking about technology. Where are the computers, in which rooms are we going to send pupils to work, since the subject is not theoretical and we don't want it to be? We asked for two small 'store rooms' that will have a window, a bookcase, shelves for the instruments and a table with the computer where the pupils will work and create music. [To create music is] important in the philosophy of our subject'. In the following chapter, music teachers also confirm the music inspector's position that schools are not well equipped with ICT resources and therefore this educational aim remains unfulfilled.

5.9 The inspector

The music inspector describes the role of the music inspector as manifold. Her major work as an inspector is divided into two parts: teacher counselling and evaluating. The role of the teacher counsellor is for the music inspector the most important aspect. To fulfil this role, the music inspector visits teachers to schools for 'the inspector, equipped with knowledge and experience, is able to observe a lesson, see behind the lines and catch the small details of a lesson' (ibid.). By explaining all this to the teachers, they would be tremendously helped. The music inspector insists that the point is not to identify teachers' mistakes, since

we all make mistakes...the inspector himself if he does the lesson, his lesson will have some mistakes in it. The point is to have some basic rules for the lesson, so that even if mistakes exist, the teacher would have succeeded in offering pupils the skills and knowledge through activities. What is important is how a teacher can be better in the way he teaches....and the inspector can help him if he can take some specific things from the lesson and solve them.

It is significant that she aims to advise whether something could have been done in a different way, with faster results, so that much less time would be used in teaching and time is left for revision, a game or a joke. The music inspector notably believes that negative criticism has no place in the work of an inspector, and says that if all an inspector does is criticising then 'he has problems with himself'. To her, the point is how to build something, and she believes that

pointing out mistakes does not improve a situation. 'We can all be better, and the issue is to try something, and if it is not a success then another trial could be attempted' (ibid.).

In regard to teacher evaluation, the music inspector views this as a duty, necessary but ugly and antipathetic, and she would rather not do it at all. The music inspector has an interesting approach to the teachers: 'I believe that teachers need to believe that they are the best teachers, then they can teach, and indeed they will be the best'. Her own differentiation of the teachers' competence is evident, and she does not put them in the same basket. There are, she says, some who are not so good, others who are not good, others not good at all and others are excellent. She offers her interpretation of that teachers as bad because they do not realise that they are bad teachers. On this, she says that it is a matter of enculturation, which also results in a problematic teacher-inspector relationship, and especially in regard to teachers' evaluation mark.

5.10 The inspector's view of the future

We want to put artists in schools⁶, to help teachers feel that they have support in their work, and to change the bad working conditions that exist because that is very important. The teacher should feel supported and in order to want to be better inside the classroom the conditions must be better. Not to be tortured by teaching in many schools; not to have inappropriate classrooms; to have our schools equipped; to have small classes; if someone is not good at his job we should be able to send him away and take his job, or offer him the chance to become better.

Another major problem that the music inspector pointed out was the issue of the status of music as a curriculum subject. The music inspector was really sad to remark:

Which subjects are hit so that others have the hours they want? It is the arts, Art and Music. Art is in a better position than we are, anyway, I believe that ... they don't say this, but in practice it seems that the important subjects are Language, Maths, Physics. I'm not sure yet...Computers of course, and that's why the aim of the year is

⁶ The music inspector has established the visits of 'Artists in Schools' since 1999.

technology. They put great emphasis on the computers, so some subjects must have been neglected.

In all, to my eyes the music inspector appeared to be very willing and passionate in wholeheartedly offering as much as she can to secondary music education in Cyprus but at the same time she did not hide her disappointment about troublesome issues in both upper and lower contexts of music education in Cyprus.

5.11 The music inspector regulating the adaptation context and the intended music curriculum

On the whole, the adaptation context resulted in minor changes in order to adapt the pre-defined policy formation context and the rhetorical curriculum for the production of the intended music curricula. Although no major philosophical shifts occurred in the process of developing music curricula, some educational ideologies from the previous contexts were severely marginalised when filtered down. Primarily, progressivism was emphasised instead of other educational ideologies, according to State's rhetorical curriculum. Thus the attempt to move from general policy agendas to detailed policies and intended music curricula inevitably led to a set of minor adaptations in the aims of the music curricula. As discussed, this practice is a result of possible conflicting actions that the State, MoEC and its bureaucrats might cause.

The intended music curricula seem to fail to firmly justify and establish the curriculum ideologies for music. The philosophical basis of the music curriculum ideologies that would directly denote the educational aims (both general and specific), and in turn the content, activities and assessment, was poorly, inconsistently and only partly defined and stated in the intended music curricula⁷. As a result the existing introductory frameworks fail to address the issue of meaningful music education for Cyprus. The data suggest that the music curriculum aims for the Direction subject of Classes B and C are in accordance with historical links with Greece, which impose traditionalism. In short, although the music inspector in her interview

⁷ For a similar discussion regarding the science curriculum for primary education in Cyprus, see Zembylas (2002). Zembylas describes how conflicting ideologies exist in the science curriculum to accommodate the global and the local, constituting the science curriculum full of tensions and paradoxes.

unequivocally justified and explained the ideology of progressivism, the intended music curricula do not indicate this as the philosophy of music education in Cyprus.

It is in general anticipated that curricula which pursue progressivism should meet the needs of the child by including the musical content with which children interact in their everyday life. In contrast, the music curriculum content appears to be dominated by topics from western classical music, and no place is left for pupils' own musical tastes and orientations. Popular music is included only in the curricula of the Interest subject for Classes B and C, and it is interesting to point out that the content of the curricula include also topics that are really 'exotic' for Cypriot pupils. Although the rhetorical curriculum asserted that interculturalism should be promoted, no repertoire from the music of the ethnic minorities in Cyprus is included.

These intended music curricula refer to teaching a variety of musical activities so that pupils become musically creative. Lived musical experiences are preferred to musical knowledge, and the teacher ought to help pupils to further their own musical experiences. Unfortunately, music activities are organised by music-teaching guidelines which music teachers are expected to follow if they are not capable of planning their own lessons. One can easily speculate that these activities are offered as a panacea that attempted to cure all possible diseases deriving from teachers' incompetence to effectively plan and implement the curriculum. The inspector appears resigned to leaving the role of the teacher as a curriculum developer completely in the latter's hands. What is more, no adequate guidelines are given as to what a musically creative lesson might be like.

Undoubtedly the assessment of the existing intended music curricula is a tragicomedy. Struggling between existence and non-existence, assessment is a mystery and an Achilles' heel for the curricula. Curriculum standards are not stated, and therefore the different levels of pupils' expected outcomes are not indicated. Likewise, the music subject curricula make no reference to specifically defined competencies and skills that should be promoted through music education. Specific musical methods and strategies are in general absent, leaving the methodological portfolio empty in the hands of the teachers.

Most importantly, no differentiation is made in the intended music curricula in terms of musical tastes that reflect cultural, gender, ethnic and class differences. Although the educational ideology of progressivism strongly considers the individual pupil's identity, surprisingly the current music curricula do not make any distinctions in term of these issues.

Where is the urban-rural divide reflected in the curricula? Where is the musical heritage of Cypriot society's ethnic minorities used to promote interculturalism? Do any gender issues need to be considered?

Pitts (2000b: 41), in considering the justifications provided all these years for the existence of music in the British National Curriculum, points out that 'to expect music in the curriculum to do the same thing for all children is a false premise [for] what pupils encounter in their school music lessons impacts upon different ability levels, different experiences, different perceptions of school and of music'. Pitts suggests that therefore music teachers should act as facilitators and leave the individual child alone to construct its own musical identity. In contrast, Cypriot music education seems to be promoting an education that herds all pupils together.

This chapter has avoided seeking an answer to one critical question: what curriculum model do the intended music curricula follow? The present exploration sketches the situation as confusing, presenting oxymora and conflicts, and therefore answering that question is not an easy task. To describe the construction of the Cyprus music curricula, the present research draws on Bernstein's (2000) typology of curriculum types, which suggests that curricula can be defined according to 'pedagogic models' and their respective 'modes'.

The present thesis utilises the two concepts of 'classification' and 'frame' proposed by Basil Bernstein, in order to rank the music curriculum as belonging to a certain type. Nowadays, Bernstein's (1971) claim is well known:

How a society selects, classifies, distributes, transmits and evaluates the educational knowledge it considers to be public, reflects both the distribution of power and the principles of social control (ibid.: 85).

5.12 Classification of curricula after Bernstein

Bernstein developed models – ‘pedagogic devices’ - to describe the organisation and transmission of knowledge in educational loci as discursive processes (2000)⁸ by characterising the curricula according to an educational code. To do so, he proposed two concepts for this code, i.e. classification and framing.

Classification refers to the strength of boundaries between curriculum contents. If the contents have strong boundaries, then contents are insulated from each other, whereas if boundaries are blurred they have a close relation. For instance, sometimes separate curriculum documents are produced, subject specialist positions for teachers exist, separate examinations are carried out and there is a strong hierarchy of ‘worthwhile’ and ‘legitimate’ knowledge. Such a case is what Bernstein named a *collection* type of curriculum or code, where a cross-disciplinary view is strongly classified. The alternative type of weak classification would be *integrated*, offering the units of knowledge a more open relationship to each other, as they are all equal parts of a bigger whole, with no hierarchies in terms of content.

While ‘classification’ refers to the extent that contents are integrated, ‘framing’ refers to the control of the teacher and pupils over the transmission of knowledge. ‘Framing’ answers ‘*who* controls *what*’, meaning the nature of the control that key actors have over the ‘internal logic of the pedagogic practice’ in terms of ‘selection’, ‘sequencing’, ‘pacing’, ‘criteria’ and ‘social base’ (ibid: 12-13; italics original). To put it simply, it shows the possibilities and relationships that teachers and learners have in knowledge transmission. Where framing is strong, the teacher determines what is to be learnt, how it is to be learnt, the pace of learning, etc. If framing is weak, the teacher and the learner have a relationship of codetermination over what is to be learnt and how, and the pace of learning is negotiated.

⁸ I give the date and page numbers of the revised edition of 2000 entitled *Pedagogy, Symbolic Control and Identity*

Thus classification, concerning the degree of subject division, and framing, referring to teachers' and pupils' control over pedagogic practice, could be combined in four possible ways.

Table 5.1: Combinations of curriculum classification and framing

	<i>Classification</i>	
	Weak	Strong
<i>Framing</i>		
Weak	1	2
Strong	3	4

1. Weak classification – weak framing: there is considerable freedom for cross-disciplinary approaches and considerable authority for teacher and pupils to negotiate learning.
2. Strong classification – weak framing: there are strong divisions and boundaries between subjects, but teachers and learners can choose together the content, pace and timing of learning.
3. Weak classification – strong framing: there is some cross-disciplinary learning, but learners have no influence or control over it.
4. Strong classification – strong framing: subjects are highly divided from each other, and learners have no authority over content selection and the pace and direction of learning, as the teacher is the authority.

Bernstein's theory contrasts 'competence' pedagogic models with 'performance' pedagogic models in relation to 'categories of time, space and discourse', 'pedagogic orientation to evaluation', 'pedagogic control', 'pedagogic text', 'pedagogic autonomy' and 'pedagogic economy'. The 'competence' models include 'liberal/progressive', 'populist' and 'radical' modes (ibid: 50) and the 'performance' pedagogic models, according to their knowledge base, focus and social organisation, have the 'singulars', the 'regions' and the 'generic' modes as their three modes (ibid: 52). This study adapted Bernstein's comparison of these two models, and compares a progressive model with a traditionalist one.

Table 5.2: The classification of Cypriot music curricula

	Progressive Model	Traditionalist Model
<i>Education Policy</i> : 'top-down'; hierarchical structure; centralised		✓
<i>Aims of Education</i> : emphasis on pupils' musical skills and knowledge	✓	✓
<i>Curriculum Development</i> : distinct subject teaching; strong classification		✓
<i>Curriculum Planning</i> : teachers' responsibility; students do not participate		✓
<i>Curriculum Content</i> : subject-centred; neglects students' preferences		✓
<i>Curriculum Activities</i> : student-centred but teacher-led and controlled	✓	✓
<i>Curriculum Assessment</i> : non-existent	?	?
<i>Pupils' control</i> : pupils are controlled for discipline; punishments exist		✓
<i>State</i> : controlled by state music inspector		✓
<i>Teacher's Role</i> : teacher as a distributor/instructor with emphasis on skills/affective and knowledge/cognitive; not a facilitator		✓
<i>Teacher Professionalism</i> : limited autonomy		✓
<i>Pupils' Autonomy</i> : none		✓
<i>Teacher Accountability</i> : to music inspector		✓
<i>Economic Costs</i> : really cheap: insufficient musical equipment		✓
<i>Time</i> : regulated by the curriculum		✓
<i>Classroom layout / space</i> : the inspector suggested to place students into groups	✓	
<i>Parents</i> : absent		✓

Since the music curricula principally promote progressivism, curricula should be process-led, led by classroom situations and be open-ended. Progressive curricula follow the policy process that was described in Chapter 3 and follow a 'bottom-up' policy model. However the paradox here is that the curricula are not 'bottom-up' but 'top-down', as they are given in a concrete form to teachers by MoEC and the music inspector who administer the entire educational policy of the whole country. The oxymoron in this case is that although the rhetorical curricula are student-centred, pupils' musical tastes and individualisation do not appear to be pursued in the intended curricula. Although the curricula appear to be process-led, with the emphasis placed on the processes of musical activities, creativity and pupils' musical engagement, this is not the case. In fact, the intended curricula are process-led for engaging pupils in creative activities directed by the music teacher and not for leaving the curriculum to be developed according to the pupils' capacities and interests as it should be the case in a progressive music education. As is indicated by Bernstein's classification, the music curricula are not purely progressive. In a few words, the progressive music education that is intended by the inspector and the traditional educational system that is established by MoEC produce paradoxes and oxymora between each other. Although the music inspector attempts to put forward a progressive music education, the whole educational system of Cyprus is so traditional that these traditional stigmas push music education in Cyprus away from being purely progressive. In short, it can be concluded that music education in Cyprus follows a 'semi-progressive' model.

5.13 Summary

Teachers do not co-operate with pupils to define the curriculum; the content is not organised by teachers and pupils together; the teaching process is not open to negotiation. Instead, teachers through musical activities transmit a body of knowledge to pupils, and the latter also gain some musical skills; content is defined by upper-level policy actors; teaching periods for each subject topic are indicated; the teacher implements a curriculum provided from the top; the emphasis is mainly on a musical canon. Clearly this last feature denotes a content-driven curricula and a traditionalist educational ideology. The music inspector's rhetoric indicates a 'semi-progressive' form of music education. All this leads us to conclude that the ideology of traditionalism that existed in the education of the Cypriots from the late 19th century not only

still smoulders, but now defines the nature of the intended music curricula. This is in accordance with Stephen Ball's (1994:46) reference to the English National Curriculum as 'the curriculum of the dead', since fundamentally it maintains the traditions of centuries. Traditionalism, as the first curriculum ideology, still indirectly defines the intended music curricula as content-driven, although they attempt to function as process-driven.

PART FOUR: THE BOTTOM LEVEL ACTORS

Chapter 6

The Implementation of the Music Education Policy Context and the Delivered Curriculum

This part of the thesis (*Part IV: The bottom level actors*) enters the bottom level of the education policy and curriculum contexts to explore the educational beliefs of Cypriot secondary music teachers concerning their lived experience of the implementation of the music curricula of the Unified Lyceum. Their own experience of delivery of the intended music curricula within the school context and the microcosm of the music classroom encapsulates a world of both fulfilling and frustrating teaching experiences. The discourse through which curriculum ideologies of music education are expressed as the basis of the teachers' everyday experience and pupils' music education is sketched by teasing out the intrinsic belief systems that inform assumptions about the theory and practice of music education. Music teachers' everyday experiences and belief-systems denote the reality of music education in Cyprus by revealing their individual professional identities. It is for this reason that this context is treated as an area of policy-making at the micro level. Music educational practicalities are derived from the regulation of interactions between actors, contexts and texts in relation to issues of agency and structure. The context is related to power, which through various processes creates and disseminates the discourse that defines what is legitimate and worthwhile music education knowledge. Music curricula impose this knowledge through their stated aims, content, activities and assessment. In short, the exploration of the context of policy implementation and the delivered curriculum studies a process of policy-making which indicates the values concerning what counts as worthwhile musical knowledge

This chapter draws upon data that were obtained from a questionnaire consisting of fifteen open-ended and five closed questions (Appendix 2: Music teachers' questionnaire; in Greek and English). Questionnaires were sent

to all the music teachers who served in Unified Lyceums from 2000 to 2003, a total of teachers that was estimated as about¹ 65. The returned questionnaires totalled 34, giving a return ratio that was considered satisfactory and offered rich qualitative data. Questionnaires were posted and returned during the winter of 2003. The quantitative data are treated simply as indicative statistical evidence, since quantitative questions were written as helpful indicators that preceded the forthcoming and related open-ended questions. I hope that the data and the conclusions drawn from answers to the following research question are illuminating concerning teachers' professional responsibility and motivation regarding curriculum delivery. The question was:

- what are the teachers' educational beliefs on the implementation of the intended music curricula, in terms of aims, content, activities and assessment?

I believe that this chapter is an important part of the research, since it deals with fundamental issues of professional teaching beliefs. First, teachers' educational aims clearly denote their educational priorities and their various ways of actualising these priorities conceptually. Individual music teachers have their own distinct pedagogic practices that form a complicated web of interactions between teachers and pupils. This web derives from the education policy implementation context and the way these curricula are ultimately delivered. Cypriot music curricula contribute to this complex context of interactions by conveying the curriculum aims, content, activities and assessment. First, it is considered how teachers experience in practice the implementation of these music curricula in terms of curricular aims.

6.1 Curriculum aims

As already made clear, the upper level of this research explored the discourses in the rhetorical curriculum of the country, and which of these discourses were filtered down and embodied in the intended music curricula. The inquiry so far suggests that discourses from a diversity of conflicting curriculum ideologies exist to different degrees in the intended music

¹ I say 'about', as there is no catalogue from MoEC listing the music teachers that served in the Unified Lyceums after 2000, and therefore one was made by me.

curricula. At a first glance and without deep investigation, one might conclude that the music curricula promote progressivism in order to pursue child-centred education; enterprise is present, to promote economic development; less prominent is the traditionalism that has smouldered for centuries; and there is a very slight element of interculturalism to enhance cultural pluralism. Three of these four conflicting curriculum ideologies appear to be heavily marginalized, if not completely absent, from the intended music curricula which fundamentally promote progressivism through musically rich, creative and interactive experiences for pupils. However, as was concluded in the previous chapter, the data indicated that the music curricula are not process-driven by teacher and pupils together to meet the present needs of the latter mainly through activities, and secondarily through knowledge. Surprisingly, the music curricula were provided from the top and teachers were given some options concerning the content to be covered. These in fact are not according to pupils' musical tastes. Aims were not adequately defined, and assessment guidelines were almost completely inexistent. Applying Bernstein's classification suggested that the music curricula are strongly affected by traditionalism.

In reply to the open-ended question 10a-b (Appendix 2) about music teachers' beliefs concerning the substantial offer of music to pupils, music teachers offered a wide range of responses. As the music curricula appear to follow a traditionalist ideology, this section is divided into three subcategories, to cover respectively the three domains of Bloom's taxonomy of educational objectives in the sense of learning domains. Bloom was in fact a traditionalist curricularist, and his taxonomy suits the analysis of the Cypriot traditional music curricula. The identified domains of educational activities are the cognitive, psychomotor and affirmative (Bloom et al., 1964). The first, the cognitive domain, relates to the development of the pupils' mental and intellectual skills (knowledge) in terms of enhanced musical knowledge and critical thinking needed for musical understanding. The second domain refers to musical skills² in the form of technical, manual, physical skills or physical movements (skills) including co-ordination and motor skills needed to perform

² In this second domain only technical skills and capabilities are included since thinking skills are included in the cognitive domain. Communication, expression, imagination, social development and personality development are included in the affective domain.

musically. Last, the affirmative domain deals with the essential feelings and values for musical appreciation, enthusiasm and motivation (attitudes).

6.1.1 Teachers' aims for the cognitive domain

Teachers' indicated educational aims referring to the cognitive domain were restricted to a small number of cognitive abilities. Gaining general knowledge on musical topics – mainly to history and theory of music - was very little emphasised, as only one teacher (Teacher 33) referred clearly to the enhancement of pupils' musical knowledge. This teacher unequivocally stated as the only educational aim for the subject of music the gaining of musical knowledge, described as 'encyclopaedian knowledge'. This notion clearly attributes to the subject of music an academic character which is in direct opposition to the inspector's beliefs. Accordingly, in terms of curriculum ideologies, its use shows a conflict between traditionalism and progressivism.

For many music teachers, musical genres are worth learning as general knowledge that extends pupils' cognitive skills in discerning these genres. Below are some examples of this view.

- Through the subject of music, pupils get the chance to know, appreciate and judge several genres of music that probably they would not have the chance to hear again. (Teacher 11).
- ...to learn all musical genres so that they can choose from all these genres the best ones (Teacher 14).
- ...to learn to love and assess music correctly...to be able to understand why he likes what he listened to and be able to say why after he acquires the knowledge (Teacher 17).

However, Teacher 6 had a different approach; he views knowledge as an intermediate stage leading to more valuable musical experiences: '...knowledge should, however, be offered in a way so that the experiences of the pupils are enriched' (Teacher 6). This approach operates in the reverse order to that which the music inspector indicated and which says that experiences should lead to knowledge and not knowledge to experiences.

In the cognitive domain, the development of thinking skills and problem-solving techniques were also expected to be selected as aims. Surprisingly, critical thinking and problem-solving strategies per se were not mentioned, in contrast to the music inspector's insistence on pupils' critical thinking and problem-solving competencies. However, music teachers offered answers that implicitly hinted at these skills. As indicated in the previous chapter, the music inspector (2003; interview, May 5) emphasised the ability to view and treat music in relation to problems, an ability that helps pupils grow intellectually and think critically. In only one case, this point was explicit: 'to acquire skills, critical thinking and be generally cultivated in the subject, so that he is a correct listener and a listener with expectations'. This view is in accordance with the music inspector's view, that thinking skills and problem-solving competencies make pupils better listeners. Similar points – in an indirect way - were made by a small number of music teachers; for example, Teacher 30 mentioned that improved cognitive musical abilities 'teach pupils to think more fully, to become smarter and help them develop their personality'.

What can be seen is that not much emphasis was placed on the cognitive domain per se, since knowledge and understanding of the theory and history of music was a weak component in teachers' reports on their aims in general. In short, no significant claims were made by music teachers about the value of advancing knowledge of music as an artform. This indication is in accordance with the music inspector's belief that music education should not place emphasis on the transmission of knowledge, but instead on advancing pupils' musical skills, whilst knowledge should come through the latter. Overall then, the data tempt us to speculate that teachers might stress the psychomotor and affective domains, and emphasise musical knowledge less as the inspector believes.

6.1.2 Teachers' aims for the psychomotor domain

Some music teachers affirmed that the acquisition of musical skills was a crucial aim in their teaching. The skills that were most frequently mentioned as basic included listening, reading and writing and singing skills. '...The voice, primarily, because all [pupils] have it, and not all can play an instrument' (Teacher 7). Specifically, these basic skills were viewed as offering empowerment to pupils by equipping them to achieve other more musically

advanced skills, such as performing and composing. In this way, also pupils' affective domain is improved: '...to be a good listener and upgrade his aesthetic ability' (Teacher 3). Some music teachers may tend to postpone expression and creativity until minimum standards of basic musical skills are achieved. 'Music offers the students, each one them, the aesthetic enjoyment of sound through performing, composing, listening and singing' (Teacher 31). These music teachers saw the development of basic musical skills as a prerequisite for the achievement of other more advanced musical abilities such as the heightening of aesthetic judgment.

It is interesting that there was a widespread and noticeable silence about what it means to be musically educated; a silence that says much concerning the musical skills which are at first acquired as musical elements and later considered as more advanced and significant to the musical development of pupils. In addition, reference was rare to the development of pupils' creativity and guiding them to produce new and original ideas by using their imagination and inventiveness.

Here are two examples of such references:

- It is the subject through which student expresses, creates or is satisfied emotionally, through all the activities that are included in the subject of music (Teacher 18).
- To learn to create and appreciate different genres of music (Teacher 16)

This lack of reference to creativity and musicianship by music teachers conforms that for Cypriot music teachers pupils' musical experimentation and exploration into the unfamiliar world of sound are placed at the margins of music education. Data indicate that this area is not considered a crucial musical enterprise for pupils, as the music inspector intended. In short, fostering creative endeavours and initiating processes of exploration do not appear to be educational priorities for music teachers, in contrast to the music inspector's beliefs.

6.1.3 Teachers' aims for the affective domain

This domain explores educational values and emotions which music teachers have prioritised as educational aims within pupils' general attitude towards the subject of music. Most responses by teachers fall into this domain; they cover a wide range of topics, in opposition to the previous two domains that covered a relatively narrow area of learning types. Aesthetic education, social skills, personal and whole personality skills, expressive skills, communication and expressive skills and cultural appreciation are the themes that animate teachers' responses in this learning domain.

The aesthetic nature of music education, and how Cypriot music teachers attempt to achieve this for their pupils, was clearly held to be at the heart of teachers' educational priorities. Many teachers referred to this educational aim, and in one way or another most of them indicated one of their main aims was to give pupils 'aesthetic cultivation' (Teacher 11). An illustrative answer affirms:

the aim of the subject [is] the formation of the "musical man" [μουσικός ανήρ] in the ancient Greek meaning of the term: general aesthetic education (Teacher 29).

In fact, the majority of the teachers saw the development of aesthetic education as related to the more general cultivation and development of the whole personality of the pupils. I cite some representative quotations:

- ...I consider it to be an essential value to provide just that: all-round education to pupils of secondary education ...(teacher 6).
- Cultivation and culture is what they don't have (teacher 8)
- Spiritual and artistic cultivation...(teacher 21)
- Emotional cultivation...(teacher 25)
- Music cultivates the skills and talents of the pupils, cultivates the emotional world of pupils and teaches them to co-operate; it reinforces pupils' self-confidence (teacher 27)
- ...In general the induction to the arts and the cultivation of aesthetic education, with the ultimate aim the cultivation of their character (teacher 32).

- ... The development of the pupils' aesthetic education and the cultivation of musical knowledge and skills since I think that these two fulfil everyone's musical personality (teacher 34).

This concurrent enrichment and development of the whole personality and character offers pupils new experiences – both musical and non-musical - that are not offered even at conservatories, since 'all specialised knowledge of music and performing instruments is taught at the conservatories where pupils have a special interest for music' (teacher 3). This account of Teacher 3 points to the multiple perspectives and aims of public music education. A similar declaration was that 'the substantial contribution of the subject of music is the pupils' life-long education, so that music is useful and usable as an inseparable part of human civilisation and a basic means of expression of this civilisation' (Teacher 1). This declaration attributes to music education a life-long aspect and a civil aspect. The pupils' life-long awareness and a greater understanding of their own inherited civilisation is considered to enhance greatly the pupils' own cultural identity. This awareness also fosters insights into 'the multicultural society into which we are led' (teacher 24). 'Music cultivates the internal world of the student, it is a means of communication with his neighbours...' (teacher 30), and through music pupils 'express their emotions and communicate' (teacher 28). The opportunity for improvement of their interpersonal relationships through 'the spirit of co-operation and discipline' (teacher 9) within music classrooms clearly enhances social skills and personal relationships.

'The enjoyment of sound [is considered by some teachers to be] far above everything else in music' (teacher 30). 'Enjoyment through pleasant and joyful activities' (teacher 32) is considered so essential that 'if we don't achieve this we haven't achieved anything' (teacher 31). This enjoyment of music is related to a 'learnt' love for music (teachers 10 and 17), a love that, as many teachers claimed, helps them 'decide which works reach the standard or not, and make the correct choices' between 'high' and 'low' musical works.

- So that they don't listen to and understand only the cheap music of this era, but to turn their interest to higher listening that creates other positive emotions and full personalities (teacher 12)

- ... to listen with a critical mood and choose what to hear. To be open to many genres... (teacher 28).

As well as teachers' consideration of the pupils' enjoyment of music, attention is given to the pupils' musical delineations. Teachers aim at a celebratory musical experience for pupils, through music which is joyful for them. However, music teachers' primary focus on pupils' aesthetic education denotes an insistence on music's inherent meanings.

To summarise: clearly music teachers' beliefs offer a great variety of educational aims for music education in Cyprus. Most significant in teachers' statements was their belief in aesthetic education in relation to pupils' competence in critical listening, choice of 'worthy' musical genres and cultivation of their whole ('rounded') character. Teachers gave slightly fewer accounts of pupils' musical experiences and expressions of personal feelings and civilisation. Similarly, comments about pupils' co-operation and discipline, communication and personal satisfaction were frequent. These aspects referred to the affirmative domain, which received most of the answers. Less numerous were the testimonies falling in the psychomotor domain and specifically concerning pupils' enhanced musical skills. Most of the comments in this category referred to reading and writing skills, listening and singing, and ignored other more demanding musical competencies such as composing and improvising. Last, the cognitive domain received the fewest answers; these mainly dealt with the knowledge of existing musical genres, which was considered as precious equipment in pupils' lives. Before concluding, it is worth pointing out that no mention was made of the issue of musicianship. Thus it can be assumed that music teachers seek to pursue aesthetic education and the personal and social development of the pupils, in contrast to the music inspector who attempts to promote pupils' active involvement in creative musical practices. To conclude, this section offers early indications that the existing discourses in regards to educational aims lack agreement and relevance. What is left to further the discussion of this aspect is to examine the discourse of the pupils, an area that is studied in the following chapter.

What is reviewed next is the teachers' accounts of the music curriculum content, and how far their educational priorities were reflected in their actual choice of music curriculum content, since teachers have considerable freedom to make their own choices and develop their own ideas.

6.2 Curriculum content

Questions 1, 2 and 3 of the teachers' questionnaire (Appendix 2) referred to the curriculum content. Question 1 was a closed 'tick question', with five points on a rating scale. This question aimed to refresh teachers' memory of the musical genres which are included in the curriculum for Class A so that teachers answering Question 2 later, could justify their personal choice of curriculum content.

Table 6.1 Curriculum content (n=34) (Appendix 8)

	Extremely often	Very often	Occasional	Rare	Never	N/A
Ancient Greek Music – Byzantine Music	2	1	9	15	5	2
Cypriot and Greek Traditional Music	7	9	11	7	0	-
Traditional World Musics	3	1	10	16	3	1
Western Classical Music	10	13	5	5	1	-
Trends of 20 th century-Electronic Music	4	6	13	6	2	1
Rebetiko – Light – Art Greek Song ³	10	12	6	5	0	1
National–Eptanisiaki Scholi ⁴ – Contemporary Greek	2	5	8	13	6	-
Greek and Western Pop/Rock Music	3	10	8	13	0	-
Contemporary Cypriot Music	1	3	6	13	11	-
Music Technology ⁵	0	3	6	10	13	2
Film Music	3	10	12	5	1	3
Texture	4	9	9	9	1	2
Human Voice (Phonology)	8	2	6	10	6	2
Beginnings of Music	6	2	9	12	3	4
Other/s, please specify:	-	-	-	-	-	-

³ Art Greek Song is a category of Greek songs with sophisticated lyrics and music. In Greek, it is referred as 'entechni mousiki' (CD Track 11: 'Κεμάλ' [Kemal]).

⁴ Eptanisa are the seven islands of the Ionian Sea. From 1386-1797, the Eptanisa were occupied by the Venetians and not by Turks as most part of Greece. This Venetian occupation brought the Eptanisa close to the Italian opera and set the ground for the 'Ethniki Scholi' [National School] to develop.

⁵ Music Technology, Texture, Human Voice (Phonology), Beginnings of Music are not musical genres but appear in this table as they appear as musical genres in the music curricula.

The first question specifically asked, ‘how often do you teach the following musical genres?’ Table 6.1 records the curriculum content that teachers claimed to include most often in their music teaching. The data revealed that western classical music and the subcategory of Rebetiko-Light-Art Greek song dominate in Cypriot music classrooms, chosen by 23 and 22 teachers respectively extremely often and very often. Cypriot and Greek traditional music follows, chosen by 16 teachers, although its rates are roughly similarly widespread in the rating scale. Film music appears to be regularly taught, in contrast with ‘Texture’, which is only occasionally taught. Ancient Greek and Byzantine Music, traditional world musics, National-Eptanisiaki-Contemporary Greek, contemporary Cypriot music, the human voice, and the beginnings of music are all topics that appear to be very rarely taught in Cypriot music classrooms. The musical genre that was hardly taught was music technology, used ‘rarely’ and ‘never’ by 23 teachers. Thus music teachers choose to teach most frequently western classical music, Cypriot and Greek traditional music and Rebetiko, and Greek light and art songs. But how did teachers justify these choices? This was the point of Question 2.

A considerable majority of teachers testified that there are three basic criteria which they set for the choice of curriculum content; i.e. teachers’ own musical knowledge, the available teaching material and pupils’ interest. Here are some illustrative quotations on how music teachers justified their choices for western classical music and Rebetiko-Light and Art song.

- They are closer to the pupils’ interest and I have more material. Music technology interests pupils but we don’t have the software to use (teacher 1).
- ...There are teaching manuals and books where the music teachers find material...they interest more or stimulate more pupils (teacher 2)
- Because I find more response from the pupils’ part (teacher 5)
- 1. Availability of resources (for example, although I could make excellent use of music technology in my lessons, the lack of even basic equipment (a computer) makes this impossible. Also, in the case of film music the lack of a TV/Video and the difficulty of booking one in the school make the subject more difficult to teach.
- 2. Availability of materials (e.g. I haven’t got much on contemporary Cypriot music or world musics, not just notes, but also music CDs, etc).
- 3. Focus of my academic studies (I tend to teach what I feel more comfortable with).

4. The interests of the pupils, and items which would enhance their attitude towards the subject are also borne in mind (teacher 6).

- Greek music as well as western classical music are the resources with which pupils are familiar, and so they accept more easily activities that are related to these genres of music. In addition, Greek and western pop/rock music are offered for the teaching of musical terms and values (mostly the well-known songs) (teacher 9)

- Above all, I believe that the subject should be as close and interesting as possible to the student. By using 'tools' for learning areas of music, together with resources that interest him, you bring him closer to you, and it is easier through these 'tools' to teach basic theory and meanings (teacher 34).

Another criterion, less frequently stated, that was considered by teachers for the choice of curriculum context was the extent that these musical genres are helpful and useful to pupils. These following two responses are characteristic:

- ...The Greek language gives power, correct thinking, the Greek culture which is our roots. Anything from Byzantine art has superior power. It is tested by time. The students find it difficult to receive foreign languages, they don't get them the first time (teacher 7).

- I teach western classical music more often because it is of great importance for children to know this genre and I try to point out its value in our life. Although children don't show so much enthusiasm for western classical music, I try to find works that will catch their attention so that they listen and enjoy. I choose to teach what I believe will help the children and make them happy. I don't want to give them a negative attitude by teaching boring things, nor to offer them knowledge that will not be helpful for them (teacher 23).

These two responses are clearly dominated by a traditionalist curriculum ideology which assumes the cultural hegemony of western classical music and the value of the cultural heritage of Byzantine music. Music teachers in this vein define what is helpful and useful for pupils according to a musical canon that appears to comprise mainly western classical music. As was seen in the previous chapters western classical music seems to dominate in the

intended music curricula, and likewise the canon for a number of music teachers seems to comprise western classical music.

Occasionally, music teachers indicate that their personal interests and preferences direct their choices of curriculum content.

- The Rebetiko – Light – Art Greek song is included more often, because of strong personal preferences and because of pupils' musical preferences (teacher 29)
- Knowledge and comfort with the topic, personal choice because of preference and material (teacher 33).

Pamela Burnard (2003) by the use of the 'career-river'⁶ as a tool for reflection, investigated the factors that shape primary and secondary teachers' identity and music practice, and found that teachers' values, beliefs and personal experiences are embedded in the practices which they adopt in their teaching. 'Career-rivers' helped them to construct a personal-professional view of teaching, since the past acts as a justification of the present. Thus, as Burnard (ibid.) concluded, 'what we teach is who we are'.

Before we conclude, it is very interesting to note that only three teachers stated that they teach something simply because it is included in the curriculum, 'because the specific topics are in the curriculum' (teacher 27). 'I choose more often to teach classical music, because this is stated in the curriculum' [...] (teacher 29). This testimony once more proves that teachers are not the creatures of the upper-level policy makers, and have the power to interpret the curriculum and implement it according to their own values and needs. However, as was seen in the previous chapter, the music inspector treats the music curricula as mono-semantic texts and expects that music teachers are going to implement them accordingly.

⁶ The 'career-river' technique conveys the flow of the teachers' experiences over time, stimulating 'reflecting conversations' where, like rivers, the words flowed without constraints – in the presence of an interested other – the co-researcher (Burnard: 2003). For the 'career-river' technique, see Denicolo and Pope, 1990; Pope and Denicolo, 1993.

One of the music teachers' agreements was on the need for pupils to take pleasure from the curriculum content which they are experiencing. The importance of pupils' enjoyment of the curriculum content was mentioned far more times than the other parameters, and was interpreted by music teachers in a variety of ways when answering Question 3 of the questionnaire, which asked for the musical genres that pupils seem to prefer. These, according to Cypriot music teachers, are the Rebetiko-Light-Art Greek songs, film music, and Greek and foreign pop and rock songs. Traditional Cypriot and Greek music was less frequently mentioned, and western classical music far fewer times. Last, according to music teachers, music technology, trends of the 20th century and world musics seem to be very little enjoyed by pupils, and teachers related their pupils' preferences to their everyday living context and prior experiences. '[These genres] are closer to their living and they relate to the contemporary way of living' (teacher 1).

- This is the pre-education they have, what they listen to. Everything else appears to them outmoded and outside the Cypriot location... (teacher 2).
- It is the music they hear in their own environment (teacher 3).
- They are closer to them, they match with their personal preferences... (teacher 4)

The impact of the mass media on these preferences is acknowledged:

- These are the musical genres they choose to listen to outside school, because these are related to their 'culture'. To this important factor contribute the mass media (radio, TV) that show these genres in such a way that children become passive acceptors. So they have unavoidably more familiarity with these genres of music (teacher 30)
- it's the genres to which the pupils are exposed (radio, TV, etc) (teacher 9)
- it is a genre that they know, because they listen to it at home, or more frequently on the radio (teacher 32).

Popular music studies extensively acknowledge that we live in a globalised world, in which regions are closely linked with each other via advanced information and communication systems, affecting internationally musical preferences for certain musical genres. Slobin (1993: 19), discussing 'transregional' musics in relation to globalisation, writes that the mediascape 'at any moment can push a music forward so that a large number of audiences

can make the choice of domesticating it'. This analysis agrees with Green's (2000) view of music as almost exclusively a media art. The music inspector and music teachers appear to be aware of the role of the media in the musical preferences of their pupils, which lead to a musical globalisation.

Some teachers stated that in order to teach musical genres beyond those preferred by the pupils they attempt 'to teach the unfamiliar through the familiar: '[this] is what it's all about...'' (teacher 6). Or, to overcome this unfamiliarity of musical genres: 'I believe that they enjoy western classical music if analysis of the work that they are going to listen to comes first, and when its presentation is done in a very interesting way' (teacher 31).

References to the challenge to pupils, which is imposed by the curriculum content were also made by teachers, although infrequently: 'they want something that is open-hearted and touches them, and Cypriot traditional music is their own tongue, their life (teacher 7). Similarly, '...originality stimulates their imagination and causes interest...' (teacher 28).

However, one music teacher believes that 'in general pupils enjoy more doing nothing, [and] anyway, pupils very few of them want to learn in general, and show interest in all the topics)'.

In sum, music teachers, through their responses concerning curriculum content, clearly show that they take into consideration their pupils' enjoyment of content that is very close and relevant to their own personal preferences and living environment. For music teachers, pupils' musical delineations count in relation to the choice of the curriculum content. These data are slightly incoherent with the data which teachers provided concerning their curriculum aims, which focused on inherent musical meanings and aesthetic music education. It can be thus assumed that although teachers' professed educational values may focus on aesthetic education and inherent meanings, what they actually do is to differentiate their practice according to their pupils' delineations, covering, in the end, both types of musical meanings. To a lesser extent, music teachers also attempt to provide a stimulating and challenging music curriculum content. Hence it is apparent that Cypriot music teachers

are powerful enough to choose the curriculum content in accordance with their pupils' musical interests, their own musical knowledge and expertise and the material and resources which they have available. They do not see the curriculum as a prescription, and do not feel a deep commitment to it. Issues of agency are apparent.

6.3 Curriculum activities

For a music teacher to successfully implement a music curriculum, teaching time must be spent in developing practical schemes of work based on musical activities for pupils. Questions 4 and 5 of the Questionnaire (Appendix 2) refer to the activities which are considered by music teachers as the most appropriate for their teaching and pupils. Question 6 was more specific and considered the extent that group work is included in music teaching. Table 6.2 shows the activities that are most frequently used in teachers' music lessons, activities that are considered vital for a 'musically rich' education. The music activities included in the questionnaire are those presented in the music curriculum for Class A.

Table 6.2 Curriculum activities (n=34) (Appendix 9)

	Extremely often	Very often	Occasional	Rare	Never	N/A
Singing	23	7	2	2	0	-
Performing	12	12	7	3	0	-
Listening	25	8	1	0	0	-
Composing	1	8	12	11	0	2
Orchestration	4	10	8	8	2	2
Analysis	4	9	12	9	0	-
Improvisation	3	4	11	15	1	-
Movement – Choreography	0	2	1	19	12	-
Music reading and writing	7	13	12	2	0	-
Music technology	0	3	9	8	14	-
Study and Research (Project)	4	9	15	5	1	-
Other/s, please specify:	-	-	-	-	-	-

The music inspector clearly stated the importance of musical activities in music education, along with the development of pupils' musical skills as substantial components of an effective music education. For the music inspector, pupils' active participation in musical

activities and their development of musical skills lead to musical knowledge. Table 6.2 shows that the activities of listening and singing dominate Cypriot music educational practice, as – according to music teachers - these are activities that do not demand any ‘special equipment’ and are easy to perform.

- Singing and listening are more direct activities. All pupils can participate.

(teacher 1)

- Because it is easier pupils to get involved and to succeed or understand it.

(teacher 12)

- I use singing more, and listening, because of pupils’ low skills. Very few (extremely limited in some classes, one or none) know how to perform instruments. Because of limited equipment (there is no music classroom, there are not enough musical instruments) (teacher 23)

- Singing, performing and listening are the first basic activities that a music lesson should include. The basic reason, apart from being joyful, is that they are simple, achievable and can be implemented by all pupils, no matter what their musical level. (teacher 30)

- Listening, in my view, is the most important activity in the subject of music because pupils as future adults might not become musicians, but we want them to become good listeners. So, with the listening we prepare ‘listeners of the future’. Singing is also important because it promotes a neglected instrument, i.e. the voice. In general, I choose the above activities because I think of my pupils as adults in the future, and I would like them to always sing and be good listeners. (teacher 31)

- I consider them (i.e. singing and listening) as very important activities, but are also the more recent for the pupils. In general, the level is quite low for activities where basic theoretical knowledge is needed, since a large part of the pupils can’t even read notation!

(teacher 32)

Performing, orchestration and music reading and writing were also considered significant music activities, but also as more demanding and impractical. Hence their utilisation is less frequent.

The organisation of the class and the large number of pupils do not help some activities which, although they are basic, often cannot be done (teacher 2).

For these reasons, it appears that these activities are more frequently used after pupils acquire some musical competence; for example: 'composing is used only when the concepts have been established' (teacher 34).

The issue of the lack of equipment for music technology was directly raised by the music inspector. Indeed, music technology appeared to be barely utilised in music education due to the lack of resources:

- Music technology is very interesting but the available equipment is insufficient
(teacher 34)
- Music technology still presents some technical problems, mainly over equipment
(teacher 4).

In short, in their everyday teaching Cypriot music teachers seem to frequently utilise singing and listening, which are considered musical activities that enable pupils to have a 'hands-on' engagement. These activities immerse pupils in a musical context where pupils are heavily involved, whilst other activities appear to be more demanding in a variety of ways. This restriction of musical activities to listening and singing is problematic for the music inspector, who expects pupils to be engaged with a rich variety of musical activities. Finally it is worth noting that no teachers stated that they consider issues of gender, class or ethnicity for the choice of specific music activities. It could be argued that Cypriot music teachers are not conscious of the social influences that direct their ways of thinking and practising music education.

6.3.1 Group activities

Group activities are favoured by the music inspector and are accordingly emphasised in the rhetorical curriculum as part of the enhancement of progressive music education: pupils ought to be encouraged to work in groups instead of working independently, a strategy that enhances cooperation, communication, mutual encouragement, respect and socialisation.

However music teachers only occasionally seem to include group activities in their teaching, although they appear to acknowledge the importance of these activities (Table 6.3; Appendix 2: Question 13).

Table 6.3 Group activities (n=34) (Appendix 10)

	Extremely often	Very often	Occasional	Rare	Never	N/A
Group activities	3	11	12	6	0	2

‘In our time, the great use of computers and TV has created much damage in interpersonal relations and communication’ (teacher 3). Another teacher pointed out that group work develops the ability to criticise, ‘as pupils learn to become better critics of their own work and of their classmates[...] [they learn] correct judgement of their work and of other children’. Interestingly, other teachers mentioned that

grouping creates motive and emulation; competence differences in the group create a motive, suspense and a fight for distinction. It helps in the empowerment of the bad pupils. It helps in the empowerment of good pupils, leaders, conductors, etc. It is effective (teacher 10).

Similarly,

in group activities there is more enthusiasm, emulation, competence and co-operation. In addition, I believe that in group work they use their abilities more and enjoy all their work (teacher 18).

Apparently there was a real faith in the qualities of group work, but most music teachers raised a number of limitations.

The classroom is not organised for group activities. Group work upsets pupils, and as a result they don’t obey, and substantially no educational outcome is obtained. There are not enough musical instruments, except the recorders that all pupils have (teacher 1).

...A prohibitive reason is the large number of pupils in each class, in combination with the lack of an appropriate place and very restricted time (teacher 11).

I rarely use group work because it is very tiring. There is a lot of noise. The huge number of pupils in each class is a restriction (teacher 29).

This comment pointed to class size as a contentious issue for the implementation of group work, and both the inspector and music teachers focused considerable attention on the problem:

I use group work in small classes of 15-22 pupils. In the rest [classes] it is not working as it should have been, and it is a pity, because those pupils are not provided with such activities because of overloaded classrooms (28-30 pupils) (teacher 2)

To sum up, although group work is an issue that music teachers feel to be important to pupils for a variety of reasons, pupils do not often work in groups, because of a number of restraining factors.

6.4 Assessment

Assessment practices were considered of limited importance in accordance with the curriculum ideology of progressivism which is not deeply concerned with 'performance'. The conclusion that was reached in the preceding chapter in terms of assessment practices was that the assessment system scarcely exists, being conceived as not essential. But what do teachers actually do in regard to issues of assessments? Question 7 of the questionnaire asked music teachers how often they use certain assessment procedures, and in turn, Question 8 asked for more qualitative data (Appendix 2). Question 8 was carefully worded in a general and open way, so as not to lead teachers and elicit a variety of comments on a practice that is, in fact, non-existent (Appendix 2).

Table 6.4 Assessment (n=34) (Appendix 11)

	Extremely often	Very often	Occasional	Rare	Never	N/A
Personal mark-book ⁷	16	9	4	2	3	-
Written tests and exercises	8	5	14	5	2	-
Performing	6	12	4	9	3	-
Portfolio	4	6	9	8	7	-
Aural tests	4	8	9	10	3	-
Recording compositions	2	3	5	8	16	-
Self-assessment tests	3	2	5	10	13	1
Pupils' presentations	5	12	11	4	2	-
Video	2	4	4	11	13	-
Other/s, please specify:	-	-	-	-	-	-

A typical overall comment views student assessment as inevitable, since student's work should be marked. What a student gets is a mark that basically does not mean many things. I would prefer an assessment that has more meaning: the student should have a better view of his achievements in the following: participation, performing, interest, creativity (teacher 1).

This comment denotes the uncertainty that music teachers have in terms of assessment. Table 6.4 shows that the use of the personal mark-book is extremely frequent among Cypriot music teachers, and written tests and exercises, performing and pupils' presentations are frequent also, but to a lesser extent. Other procedures, such as assessing portfolios and aural tests seem to be very occasional, and even more rare are the procedures of recording compositions, self-assessment tests and video: 'we can't because of lack [of equipment] record the compositions or video-record them' (teacher 23).

⁷ A personal mark-book is a book kept by teachers, where they keep records of any kind of information concerning their pupils.

Cypriot music teachers appeared aware of the problematic nature of music in terms of assessment and the subjective criteria that are ultimately imposed.

The assessment of students in relation to the subject of music in Cyprus will not be 100% attainable and objective. Maybe between 40 and 50%, and this because there is no 'fixed parameter'. A fixed parameter means that clearly the 'X student' will be taught that $X^2+2X+1=0$ (something very specific). On this, he can be assessed. When there is no specific 'fixed parameter'. then the assessment will be 'unfixed'.

(teacher 10).

The nature of the subject makes the correct assessment of all its small elements (singing, listening, etc) very difficult. Specifically, in Cyprus where there are no specific standards for assessment, the assessment is done somewhat randomly, and it does not always give representative results (teacher 31).

Some music teachers also connected the assessment of music education with the status of music as a school subject, stating that

the necessity of assessment is absolute because it proves to the student that the subject of music has the same weight as the other school subjects... (teacher 30)

Assessment is a difficult issue, because most pupils don't consider the subject of music equal to other lessons. So they are expecting the music teacher to mark them with great leniency, although many don't have a satisfactory level of efficiency (teacher 32)

Music appears to be secondary in importance, and this results in an additional phenomenon: mark-hunting.

The Ministry of Education, the colleagues, the parents, and also the pupils themselves underestimate the subject of music. The outrageous work overload in other subjects and private lessons, together with the competitiveness for the introductory exams for Greek universities, push everyone to mark-hunting and the getting easy marks from the 'secondary' subjects. The music teacher avoids the conflict over all this, usually giving good marks in his subject. This way of marking is at the same time helpful in the approach towards a student, avoiding a stressful situation that shouldn't be present in the teaching of an art subject.

Therefore, as the assessment system for Cypriot music education does not offer clear assessment criteria, music teachers are forced to set their own. Most teachers said that the criteria which they set are mainly

1. behaviour – appreciation – respect – character;
2. contribution to lessons;
3. reliability over obligations (books, instruments).

(teacher 33)

Tests should not be done, they should attend the lesson properly, be good pupils with constancy and reliability. There is a great differentiation between pupils, some like other subjects. (teacher 7)

Only two music teachers considered the existing-inexistent system effective because of the variety of procedures that can be utilised.

In sum then, Cypriot music teachers stress the need for assessment within a more coherent and unified system. At present, the procedures are highly subjective, and the value of regular and constructive assessment, so that pupils' performance would improve, was emphasised. Although most music teachers stated that they set their own criteria for assessment, they still do not appear very conscious that a formal assessment system for music is absent.

6.4.1 National standards

Question 9 (Appendix 2) referred to the need and existence for setting national standards. The music inspector (on this topic) gave an indistinct and contradictory answer, in contrast with other issues on which she appeared extremely confident in her answers.

Table 6.5 National Standards (n=34) (Appendix 12)

	Very great	Great	Enough	Little	Not at all	N/A
National Standards	11	7	7	3	2	4

Most music teachers believed that there is a need for more detailed guidelines to define pupils' progress. Whilst the music inspector is sceptical concerning the development of unified targets for music education, music teachers stressed the necessity of specific, coherent and consistent targets:

it is not clear what the student should eventually know at the end of Class C of the Lyceum. The curriculum is overloaded. Every teacher makes [specific] choices, and in the end pupils all over Cyprus do not come to the same level. The absence of a book for the gymnasium already creates a weakness at the base of education, and during the 3 years in the lyceum there is not enough time to catch up, and fill in the gaps and go on to higher levels (composition, etc) (teacher 2).

Again,

it is of vital importance that pupils throughout Cyprus achieve the desirable level at the end of each class and that they acquire at least basic skills and knowledge in the subject, so that the phenomenon that is observed today – of pupils lacking even the basics in music – is extinct. This would mean that the subject can be taught more effectively at the various levels (teacher 6; underlining original).

National standards should be set, different for the gymnasium and for the lyceum. In this way there would be more homogeneity on the issue of assessment of the subject and activities of music (teacher 9).

[They are] very much [needed] – there is no control. Every teacher works as he chooses. The subject is underestimated by all... (teacher 33)

Like the music inspector, who stressed the need for differentiation, many music teachers pointed out that standards ought to change and be contextualised in a coherent and systematic way, and differently implemented according to the specific characteristics of pupils.

Yes, some [are needed], because standards differ from school to school and from class to class (teacher 18).

There cannot be equal chances for all, and especially, for the schools in our province. (teacher 21).

In contrast, one teacher (teacher 4) stated that Cyprus is not yet mature enough to introduce national standards. The teacher justified this assertion as follows: I believe that is too early for national standards, since at present there is no common curriculum for all levels, or ways to make it reliable (with counsellors, co-ordinators, evaluators, etc) (teacher 4).

In sum, national standards appear to be a necessity according to music teachers, as there is an imperative need for homogeneity in the way teachers assess; pupils would know how they will be assessed and better conclusions would be reached by the Ministry of Education (teacher 24).

6.5 Curriculum implementation

6.5.1 Framing

Part E of the questionnaire considered teachers' views on specific curriculum implementation topics (Appendix 2: Question 11). Question 11 was critical, since it referred to the extent that classroom activity was in accordance with the planned music curriculum. In other words, it considered how far the Bernsteinian (2000) notion of 'frame', as described in Chapter 5, allowed Cypriot music teachers to direct musical practice according to their own and pupils' curriculum management preferences.

Table 6.6 shows how teachers answered on the extent to which the curriculum helps them to clarify aims and objectives, content, activities and assessment, something that ultimately increases the quality of the provided music education.

Table 6.6 Framing (n=34) (Appendix 13)

	Very great	Great	Sufficient	Little	Not at all	N/A
Aims and Objectives	12	11	6	4	0	1
Content	12	12	7	2	0	1
Activities	8	9	14	2	0	1
Assessment	5	11	9	7	1	1

Differentiation within the planned music curriculum is a factor which featured strongly in many comments made by teachers: ‘the curriculum is general and vague. Its aims and goals should change from class to class, from school to school, from city to districts. Teachers should plan accordingly, using elements from the curriculum and setting goals according to the pupils that have in front of them’ (teacher 3).

There are some particularities that you should bear in mind. So you implement what is possible in accordance with the village where you are and the level of the pupils (teacher 21).

The following teacher bears in mind the issue of differentiation, but concurrently stresses the need for a coherent curriculum policy.

I try most of the time to follow the guidelines when it is possible, and this should be done so that a common policy exists for the subject (teacher 22).

Most music teachers responded similarly, suggesting, for example, that ‘the curricula are useful guides, and [I] believe, offer guidelines. However, trying to follow the curricula exactly would be painful, not productive and maybe impossible’ (teacher 34).

So the curricula are helpful as they offer general guidelines for successful lesson planning and curriculum management:

I follow it (i.e. the curriculum) because it helps in organisation; it includes useful guidelines for activities (teacher 23),

The curricula offer guidelines in terms of what unit to teach and which activities can be implemented in relation to a topic (teacher 9).

At the same time limitations exist in regard to the lack of material for curriculum support:

it is very difficult to follow the curricula since the music teacher has hardly any helpful material – books, CDs and other material that relate to the curricula. He is obliged to produce 80% of the lesson material. If the teacher has any doubts or questions about the content of the curriculum, then he will leave aside the ambiguous parts. This is even more difficult with the specialist subjects for Class B and C of the lyceum. The teacher is left alone to ‘discover’ the curriculum (teacher 1).

Also, in regard to content overload:

I find the revised curricula fairly good in covering a wide variety of musical styles and genres, although I still think that the syllabus is a bit overloaded. As far as the other three aspects of the curriculum is concerned, they are well presented to the users of the curriculum, although I enjoy exercising my judgement on the extent of the application of the suggested formats, according to practical circumstances (teacher 6).

... I would rather the content was more limited and the guidelines clearer (teacher 31).

One of the few music teachers who viewed the curriculum positively was clearly in favour of an all-inclusive education: ‘the aims and goals are directed to the whole student population and not only to talented kids. I totally agree with this. The content is rich and broad, and puts

its material on the basic music activities which are the well-known CAP⁸. With correct assessment, which I think is the aspect in which the system is most deficient, we would have even better results' (teacher 4).

If we relate the qualitative with the quantitative data, it appears that music teachers in general accept and follow the stated aims and objectives of the curriculum. In regard to the curriculum content, although they find it overloaded, it could be said that teachers follow it, since they choose certain topics from the all-inclusive curriculum content. Although teachers find the stated activities and guidelines for activities really helpful in their planning, they still differentiate in order to respond to the pupils as individuals. Only one music teacher commented that assessment was deficient, a logical view since no specific assessment guidelines exist in the curriculum. But, in contrast, the quantitative data indicate that teachers are satisfied with and follow to some extent, the assessment section of the curriculum. A conclusion in terms of assessment could not be safely drawn from the available data.

However, there is one more comment that it is useful to make. Answering questions 2 and 5, which asked why teachers prefer certain content and activities, only two teachers said that they simply follow the curriculum, and most said that they teach according to the pupils' preferences and standards, the material which they have and their areas of expertise. Thus there is a contradiction between the answers that teachers gave, since in this question on framing most teachers – especially in the quantitative data - said that they follow the curriculum. One interpretation that I can give is that the present question is somewhat threatening to the teachers' professionalism; thus they tended to reply that they do follow the curriculum, whilst in questions 2 and 5 which appear more 'neutral' they gave, in my view, a more honest answer.

⁸ CAP is the acronym for Composition-Audition-Performance (Swanwick, 1979).

6.5.2 Music textbook

Table 6.7 Music Textbook (n=34)(Appendix 14)

	Very great	Great	Sufficient	Little	Not at all	N/A
Textbook	23	4	5	0	0	2

Textbooks are a matter of hot debate between the inspector and the music teachers. The music inspector was clear that she is looking forward to many small textbooks on different topics that will support the curriculum, but a large majority of music teachers call for one single textbook with a common, predetermined content, activities, organisation, methods and procedures for assessment (Table 6.7). We should ask why most of the music teachers feel the need for a single textbook instead of arguing which proposal is the right one. Teachers offered rich comments in relation to this issue. Most of them explained that there is an imperative need for ‘coherence’, ‘common base’, ‘common lines’, ‘to narrow down the variability’, ‘common ways’, ‘common orientation’, ‘the same politics’, ‘continuation’, ‘homogeneity’, ‘common context’, ‘more specificity’, or the ‘same context’. The teachers’ voice was emphatic:

it would narrow down the variability in the music teaching, so that all teachers are made to cover at least the basics. I am under the impression that most offer according to their previous knowledge and experience, often leaving huge gaps in music education. Standards have to be set, and it must be ensured that they are followed uniformly (teacher 6).

...so that there is continuity from one class to the next, and not to always go back to the beginning to cover gaps and needs (teacher 21).

There is a need to follow on with continuity so that at the beginning of each year we would know what pupils were taught in the previous one and continue according to the book. Also, the context will be in accordance with the curriculum, and there will be no danger of escaping from it. (teacher 23)

...in order to have homogeneity in all schools and for personal help (teacher 26).

Another factor that teachers raised in stressing the need of a single textbook was raising the status of music as a subject:

...Pupils appreciate the lesson more when there are organisation and good activities, and in general, when a book is attractive it catches their interest (teacher 32).

It is very necessary! Something like this would solve many problems in relation to the planning, teaching and assessment of a lesson. Also, a teaching textbook would upgrade the subject in the pupils' eyes. The lack of a book is a reason why pupils regard music a subject with secondary status (teacher 29).

The lack of curriculum support came one more time to the surface:

What is happening in music teaching is unacceptable. The teacher is left alone to hypothesise, to discover, to produce and to improvise the content of the curriculum. In the curriculum there are words that I don't know, and at the same time there is NO book which I can go to and trust it that it will help. Every teacher finds material from his own sources. Every school basically has its own curriculum, without the music teacher being aware whether what he does is acceptable. Now with the unified exams things are getting more complicated, since the teacher is fearfully waiting for a pancyprian examination whose content he cannot foresee (teacher 1).

Teacher 4 was the only one who in his qualitative comments was not fanatically in favour of a single book: 'for the teachers that are not creative or devoted, a specific book would set the minimum offer. In this case, control or observations would be easier' (teacher 4). This comment assumes that the possibility of a single textbook helps those music teachers who are not professionally inventive.

One factor that the music inspector raised as problematic is teachers' educational backgrounds which present an enormous lack of homogeneity. One teacher believes that a book can also contribute to resolving this problem:

Also, because teachers, according to their studies, have had different music education, and prefer to include in their teaching the topics that they know better, as a result neglecting some other genres of music. Many times a problem is the lack of material. (teacher 32).

One music teacher even suggested specific book styles:

I believe that there is a book with lots of lesson plans, activities, material out of which teacher can choose (!) subjects and match them with himself and with the pupils he has. Some compulsory units should exist, like the ‘Music and You’ textbooks by McGraw Hill or the ‘Share the Music’ (teacher 28).

In sum, what teachers seem to need is a textbook [that] ‘would solve many problems in relation to the planning, the teaching and the assessment of the lesson. Also, a teaching textbook would upgrade the subject in the pupils’ eyes (the lack of a book is a reason for which pupils regard music a subject of secondary status)’ (teacher 29).

6.5.3 Music technology

Table 6.8 (Appendix 2: Question 12) shows that 25 Cypriot music teachers stated that they ‘never’ or ‘rarely’ utilised Information and Communications Technology (e.g. computer, music software, Internet) as a helping tool in their teaching practice.

Table 6.8 Music technology (n=34) (Appendix 15)

	Extremely often	Very often	Occasional	Little	Never	N/A
Music technology	2	3	4	9	16	0

Music teachers acknowledged the value of integrating music education and ICT, and explained this low percentage of ICT utilisation as due to ‘lack of resources’, or in similar cases ‘limited resources’ or ‘bad equipment’. Good technological equipment, including internet connection and musical software, were repeatedly stated as concerns for current Cypriot music teachers. It should be noted that most music teachers remarked that if they do

have a computer in their classroom, there is only one, and this is to be used on average by thirty pupils.

... The classroom PC is totally useless, without a proper sound card, music software, internet line, etc (teacher 2).

There is no computer in the classroom (teacher 20).

...very little, because so far there have been no resources (teacher 22).

I would like to use it more but there is no equipment or resources (teacher 23)

I don't have the internet, I don't have software, with one computer and 28-30 children what can I do, what can I do for them? (teacher 33).

...a little – whenever available, I try to incorporate music technology in my lesson. Unfortunately, the material offered is not enough. A computer without software does not serve for anything. If I didn't have the chance to find the software I use myself then it would be impossible to incorporate the computer in my lesson. Also, a midi keyboard is needed so that it can be connected to the computer (teacher 34)

In contrast, one music teacher stated that his classroom is well-equipped: 'my classroom is networked with Internet access and we have bought much musical software (Finale, Cubase)' (teacher 8).

Another issue that seems to prohibit the integration of ICT and music education is the teachers' lack of ICT expertise. Some music teachers stated that they are not qualified to make use of ICT: 'unfortunately I don't know how to use a PC or the internet. However, I encourage my pupils to use the internet for their projects' (teacher 27). 'Neither do I have the knowledge and skills, nor does the school have any equipment'. But most teachers are '...fully qualified to use a number of devices (referring to music technology, including CD players, OHP, etc) but the lack of basic equipment (i.e. no computer) in [their] class makes

this impossible. [Teachers] believe that pupils would benefit greatly from the use of technology in music and certainly it would make lessons easier to present and definitely more interesting' (teacher 6).

The data agree with the comments of the inspector who stated that the schools are not ICT equipped.

6.5.4 Teachers' views of pupils' attitudes

Undoubtedly, pupils' attitudes towards the music subject are an important factor in the quality and effectiveness of music education. Positive and motivated attitudes to learning about music possibly lead to the desired educational outcomes. Unfortunately a number of comments (Table 6.9, Appendix 2: Question 16) described pupils' attitude towards the subject of music as 'neutral', denoting a half-way position between 'positive' and 'negative'.

Table 6.9 Pupils' attitudes (n=34) (Appendix 16)

	Very positive	Positive	Neutral	Negative	Very Negative	N/A
Pupil attitudes	4	11	12	6	0	0

I would describe pupils' attitude as neutral if this word is the proper one to describe the following: In one class of 28 pupils, there are 4-5 pupils who do not participate at all, 3-4 who misbehave because they don't bring a musical instrument regularly and they refuse to be involved in musical activities, 8-9 pupils who are hoping to do the necessary for the lesson so that they get a good mark, and the rest come with enthusiasm after a tiring subject and are open to songs/activities and anything else that boosts them psychologically. Half of these last ones are involved with music in a conservatory (teacher 2).

Similarly,

...positive and neutral. Many times negative, when they don't like the specific subject. It is a difficult question. If you do Bach with them, 3 will be very positive, 2 positive, 15 will be neutral, 5 negative and 3-5 very negative (teacher 10).

Most of those who reported a negative attitude described the subject as perceived by pupils as 'time for joy', 'relaxation', 'a free period'.

The subject of music is considered by pupils as relaxation time, and a release from the stress of the rest of the subjects (teacher 3).

...negative, they haven't got a common position and some find it difficult to even follow any aspect of the lesson, lacking even the basics. They have been given the wrong impression that music is a free period, as opposed to expecting teaching standards which enhance the attitude that music is actually a vital part of their education. No previous experience of listening to various kinds of music (teacher 6).

The interpretation which teachers gave in relation to such attitudes is related to the fact that music is considered a secondary subject in which pupils relax and escape from their overloaded school programme of core subjects.

...Negative. Negative in the sense that they don't consider music as a major subject, and as a result do not pay attention (at least the majority) (teacher 11).

Neutral, some pupils are very interested in the subject and others not at all. Many are neglectful, due to the fact that it is taught only 1 period per week (teacher 20).

Negative. Unfortunately there is neglect that comes from the primary school, due to the low status of the subject and lack of resources, but also to the inclination to be critical, derived from the parents (teacher 22).

Neutral. There are pupils who have a positive attitude, but in general the majority is neglectful, because they have to study a lot for the other subjects (the ones in which

they are examined) and because they see the subject as a 'useless' one that is not going to offer anything (teacher 23).

Neutral – in lyceums they have a neutral attitude pending towards very negative because of previous bad experiences, because the subject is one hour in A Class lyceum, they have a big load from other subjects, their lack of basic musical knowledge, strong music influences from the environment outside school (teacher 31).

In short, 'negative – [as it is considered] a subject to pass their time in and get 20!' (teacher 33). But however, many music teachers explained that this is not always the rule, and it depends on the teacher and pupil factors. The individual teacher and pupil are central parameters in creating an attractive classroom ethos.

... With the correct way, the correct treatment and behaviour from the teacher, pupils become very positive towards the subject (teacher18).

The majority of pupils show a satisfactory interest in the subject of music, because of some motives which the music teachers encourage. These motives have to do mostly with the way teacher presents the subject (the methods he uses, if he makes it interesting enough). The genre of music which he teaches plays an important role, since pupils today enjoy more pop and rock music and Greek art song (teacher 30).

It might also be the case that the negative attitude is more general and applies to all school subjects; 'it is a general tendency of pupils towards school. Teachers can transform this tendency to positive or negative' (teacher25). Music teachers, in regard to pupil factors, identified attitudes relating to the social environment and experiences of the pupil, and the skills and music abilities they developed.

Positive, for some kids are positive and some others negative. I believe it depends on every child, and the environment that he is coming from also affects it. In general, most children have a positive attitude (teacher 17).

Neutral – the pupils' attitude varies according to their interest, their previous experiences in the subject of music, their abilities, etc (teacher 32).

It varies – most children show a discomfort with listening to what is unknown to them whereas they show great interest when the subject is involved with the genres of music they love (teacher 34).

An interesting comment admits the demanding professional role which a music teacher is obliged to have. It reads as follows:

Pupils that have in front of them a teacher who is 'in pain', who works hard and cares for them, cannot do otherwise than appreciate him and support him. Of course, one teacher should need more all the characteristics of a good teacher than any other colleague in other subjects, because of the place of the subject in the curriculum of the school.

Certainly pupils and music teachers come into the music classroom with their own properties which are influential factors on the success of a music lesson. All the factors that are mentioned in this section can play a vital part in the overall success of music education. Teachers need to consider all these factors, so that music education is taken seriously by pupils.

6.5.5 Teachers' views of the music inspector

The music inspector (2003; interview 5 May 2003) stated that between the roles of evaluating music teachers and counselling them, she prefers the latter by far; she dislikes evaluating very much, in contrast with counselling which she prefers and enjoys. This twofold role of the inspector, and the two annual seminars, are Cypriot music teachers' main contacts with their inspector. The present research is interested in the role of the music inspector as a counsellor, and more, specifically, in how helpful music teachers find her counsellor role in providing support for the implementation of the planned music curriculum (Appendix 2: Question 18). This question is clearly sensitive, as not only is the inspector an identifiable person, but also an inspection may have a negative impact and stressful effect. Table 6.10

shows that various music teachers associated the music inspector with positive experiences and accepted the need for an inspector; only 7 teachers saw her role as 'negative' and 2 as 'very negative'.

Table 6.10 Music inspector (n=34) (Appendix 17)

	Very great	Great	Enough	Little	Not at all	N/A
Inspector	8	10	7	7	2	-

Most teachers reported that the inspector's role as a counsellor enhances effective music teaching.

The guidelines from the inspector help a teacher very much in the formation and usage of the curriculum (teacher 9).

From the seminars that are organised, there is some guidance in the implementation of the curriculum (teacher 11).

She makes many positive comments and is very energetic. She is interested in the upgrading of the curriculum and the subject of music (teacher 12).

In the seminars that are conducted she refers to the curriculum, discusses or solves problems and accepts suggestions (teacher 18).

With the seminars that are conducted, the guidelines she gives in every inspection, the books she edits ... (teacher 21).

...[She offers] suggestions for activities, implementations, ideas. Also the seminars and the guests from abroad in Cyprus (teacher 23).

There is the necessity for a person to co-ordinate. Teachers are under control, and have a specialised person for advice (teacher 24).

However, a number of music teachers identified some limitations and gaps in the role of the inspector. The inspector herself also reported these problems:

The load of work of the inspector in our system is so big that is impossible for one person to properly fulfil his role, which is multiple and painful. I believe that it would be better to multiply the personnel responsible for the co-ordination, counselling and support of the music teachers (teacher 4).

... because there is only one inspector for all Cyprus, there is no time for more substantial guidance and support of the teachers, especially the newly qualified ones. Also, most of the times the seminars that are arranged do not respond to the reality of music teaching in Cyprus, as a matter of both level and equipment (teacher 32).

Little – the inspector hasn't visited us yet because of other obligations (teacher 33).

Since the curriculum is specific concerning genres and content but not restrictive concerning time and the methods I believe that it is impossible for one inspector to inspect the exact implementation of the curriculum (teacher 34).

On the other hand, there were some strong negative comments:

Other than the edition of textbooks, which the inspector supervises, I don't find her presence striking in the implementation of the curriculum. On the contrary I would say that she hasn't felt the pulse of the teachers that are teaching this curricula so that the necessary correction movements are not done where needed. There are topics as 'human voice', 'music technology', 'world musics'; not even one seminar (sample lesson) has been done as to how those should be taught. Concerning the material, usually 2-3 persons that are working in the Curriculum Development or the P.I. have it, and you should get it from them. What, I'm wondering, is the role of the inspector? (teacher 2).

The inspector could have been a counsellor having contact more often with the teacher, and offering her experience, especially to young people in the profession. The policing role of the current inspector only produces negative feelings (teacher 3).

... If she can implement first what she is saying, and make them practise it, then she is helping. There should be acceptance of new and modern ideas (internet, computer composition, sound processing) (teacher 28).

However, a few teachers argued that in the end what counts is the personality of the inspector, and moved forward to make suggestions: 'it depends on the personality and the inner self of the inspector' (teacher 7).

In short, teachers saw the role of the music inspector mainly positively, but also some negative comments were given.

6.5.6 Teachers' professional fulfilment

Teachers' professional fulfilment is another factor that contributes to effective music education, since teachers' feelings affect not only pupils but in general the whole teaching process. The majority of music teachers appear to be satisfied and fulfilled in the profession which they practise, although various existing problems were acknowledged (Table 6.11, Appendix 2: Question 17).

Table 6.11 Teachers' professional fulfilment (n=34) (Appendix 18)

	Very positive	Positive	Neutral	Negative	Very negative	N/A
Teachers' Fulfilment	10	15	6	2	1	-

I teach something that expresses me and I find it really interesting (teacher 5).

Very positive; great love, giving without expecting to get anything in return. A huge offer, I don't care about my tiredness and always have high expectations and goals (teacher 7).

The satisfaction that my profession offers and which comes from the interaction of student and teacher covers all the negative emotions that are created due to the already mentioned difficulties (teacher11).

I am given the chance to show myself in something I love above all earthly things (teacher 21).

Very positive. I try as much as I can to offer my pupils knowledge and joy. I'm enthusiastic and I try to transmit this enthusiasm to my pupils. I constantly look to find ways to teach the theory which I have to teach through practice so I don't make them bored (teacher 23).

But for most of the teachers, although they stated their love for their profession, the problems and difficulties that they face every day inside and outside their classroom make their professional life significantly difficult. Various music teachers made deep insightful remarks; for example, that their work is sometimes 'soul-destroying' and that all they expect is 'moral satisfaction'; they feel 'professionally lonely' and on an everyday basis they 'have a fight with the existing system'. More pragmatic problems were mentioned such as the lack of equipment, discipline problems, workload, lack of curriculum support, large classes and the low status of their subject. The data received in response to Question 17 of the questionnaire and dealing with these issues were rather thick. I cite the most illustrative responses:

- a. It is very soul-destroying to 'discover' everything concerning the content of the curriculum.
- b. There is no book for a 4-hour lesson and the pupils are swimming in the notes and leaflets of the teacher.
- c. The teacher has too many school celebrations to prepare, something that produces musical tiredness.
- d. The non-existence of proper equipment makes the subject more difficult to deliver (teacher 1).

Positive of course, that's why I chose this profession. The system is what makes me tired and produces problems for me. The subject, in the classrooms for specialised interests, only works correctly in small classes (up to 20). Then there is a feeling of satisfaction and enjoyment. But school needs must be met (to have a daily school programme, etc) then mammoth classes are created, when the 45' turns into a 35', when the school breaks are shortened every day to serve the other goals, and the school and orchestra rehearsals are unfinished, I then wonder whether I should be practising this profession, that has distanced music from the art and joy of creation (teacher 2).

I have found my own codes of communication and influence upon pupils, trying to make the best possible result. As a profession it is soul-destroying. A teacher gets moral satisfaction later, after many years, if he finds that he has been a positive influence even to the least degree (teacher 3).

... My relationship with my pupils is the best part of my job. Every day I am disappointed by the conditions (facilities and difficulties of the school programme) and lack of common policy (teacher 28).

One teacher views his profession as a mission:

Positive. Although I love my job very much and feel that my profession is a mission, I still believe that the teacher of music in his work has to face many difficulties that need to be overcome: e.g. the lack of a teaching textbook, too many extracurricular activities, too many pupils in each class, etc (teacher 30).

Another teacher, although his feelings are neutral, still finds value in the summer holidays...

My feelings are neutral, or rather, mixed since there are both positive and negative characteristics. On the one hand the soul-destroying experience inside the class, with the yelling and the stress and the underestimating attitude of the pupils. On the other side, the good moments with the orchestras and choirs, the good company with colleagues, the summer holidays...(teacher 29)

One teacher identified the root of the problem as starting from primary music education:

... I would like many things to change. The bad things start in primary school. My daughter is 7, in Class B primary and does music maybe once a month. She does 40% mathematics, 40% Greek Language, 10% religious education, 5% PE and 5% Music/Art (if she ever does) (teacher 10).

I would say that the overall feeling of teachers which I derived from reading the qualitative data – which in fact are somewhat contradictory with the quantitative data - is represented in this comment:

I believe the conditions of the work are such that may inescapably lead to the ‘neutralisation’ of the attitude of the teacher towards the subject and/or his pupils. Of course differentiations will always exist, and I believe that with the necessary changes that should be made the number of teachers that offer more by loving what they do will be increased.

The findings of the present research correspond with those of Drummond’s (2001) research in indicating that music teachers are not comfortable with their career. Drummond’s findings (ibid.) referred specifically to teachers’ elitist educational background, lack of a vision of future development and of musical satisfaction in their work; these issues, although not identical with those of the Cypriot teachers, similarly point to conflict and tension between the teachers’ professional aspirations and realities.

6.5.7 Educational change

The previous section mentioned a number of different problems that Cypriot music teachers are facing in their everyday practice. This section refers to a number of issues that music teachers identified as imperative for any consideration of effective Cypriot music education. Question 13 of the questionnaire, (‘to what extent do you think music education in Cyprus faces problems that derive from the following?’ Appendix 2: Question 13), elicited some quantitative data concerning how music teachers believe that Cypriot music education faces problems that derive from specific issues (Table 6.12). Questions 15 a and b (Appendix 2) which specifically asked, ‘What do you think that should be done so that music education in

Cyprus is improved?', generated similar qualitative data, which were thoroughly sub-coded and led to the following issues and comments. This section attempts to draw together the main issues emerging from teachers' beliefs, and to identify their key suggestions for effective educational change in Cypriot secondary music education. Clearly this question gave much freedom to the voice of the music teachers. They stressed the following issues as affecting the quality and effectiveness of music education:

1. Music textbook/s and curriculum support.
2. Accommodation - music classrooms.
3. Primary schools.
4. Music education as a social problem.
5. Need for more inspectors and counsellors.
6. National standards.
7. Extra-curricular activities.
8. Music teachers appointments.
9. Class size
10. Music as a workshop subject.
11. Educational research, education specialists and effective curricula.
12. Instrumental teaching.
13. Mass media.

Table 6.12 Educational Change (n=34) (Appendix 19)

	Very much	Very	Enough	Little	Not at all	N/A
Lack of textbooks	15	6	12	1	0	-
Many extracurricular activities	13	11	4	5	1	-
Lack of Pancyprian levels	9	8	9	5	1	2
Lack of equipment and resources	16	11	4	3	0	-
Vague music curricula	4	4	12	10	3	1
Negative pupil attitudes	6	9	7	9	3	-
Teachers' lack of professional expertise	3	4	8	13	4	2
Teachers' lack of professional interest	2	7	4	15	2	4
Teacher overloaded work programme	9	11	9	4	0	1
Other/s, please specify:	-	-	-	-	-	-

6.5.7.1 Music textbook/s and curriculum support

As already mentioned, the issue of music textbooks is hotly debated, between the music inspector who favours many small textbooks on different topics, and music teachers, who ask for one comprehensive textbook (Appendix 2: Question 14). As we have seen, music teachers feel lost with the music curricula, and ask for one textbook that will clarify aims, content, activities and assessment and at the same time offer them some curriculum support.

- books written with a specific structure, content and activities for every class;
- produce listening material in a CD that is based on the above books;
- create music collections with contemporary and older repertoire.

(teacher 1)

The same teacher reiterates that 'all these are needed so that the teacher will feel empowered. Knowing that there is a music base (book, listening material, videotapes) he will be able to move beyond this. At present, the music teacher is trying to create a basis for his teaching; how can he be willing to do something more? All the books that we were given should be

thrown away (which in 1 month are useless because they are torn apart) and new ones should be produced, with clear directions that are functional' (teacher 1).

Another music teacher suggested 'a special book for every class, exactly like the textbooks in Greece'. He also suggested: 'at least let's use these [books] until others are created' (teacher 19).

In short, Cypriot music teachers seem to need a 'common book (for the above mentioned reasons), equipment and material that will serve more comprehensive teaching' (teacher 34). Repeatedly, music teachers reported their need for 'classrooms which are well-equipped'. Apart from the textbooks, teachers meant musical instruments, CDs, microphones and other musical equipment. 'Without the above means I don't believe that music is a real subject, only a "pushing" subject for both the student and the teacher' (teacher 18).

6.5.7.2 Accommodation and music classrooms

Just a few music teachers reported problems with music classrooms which are not suitable for music teaching... 'improving the music classrooms...(teacher 16) or big music classrooms appropriately equipped' (teacher 32). It is well known that a small number of schools in Cyprus do not yet have a music classroom and music teaching is given in rooms such as the hall or the utility room. The issue of accommodation is directly related to quality in music education, as adequate provision of rooms and of suitable space for music education is necessary, especially in cases where pupils should spread out and work in groups. Adequate accommodation is an imperative for music education to grow.

6.5.7.3 Primary schools

Some music teachers identified gaps that derive from music education in primary schools; 'proper music education should start from primary school' (teacher 23). Likewise, one music teacher suggested that 'specialist teachers should teach music in primary schools'⁹ so that

⁹ Music in Cypriot primary schools is taught by general primary teachers, and there is a limited number of specialist music teachers which is not going to be increased.

pupils come to secondary schools better musically educated' (teacher 2). However, the music inspector often repeats that her and music teachers' role is only within secondary education, and that is where the focus should be.

6.5.7.4 Music education as a social problem

One music teacher referred to Cypriot music education as a social problem:

...when the technocrats of education understand the necessity of aesthetic cultivation instead of dry knowledge, then, solutions and correct curricula will be found. The problem is social. Everything is centred on professional conditions and money. The influence of the arts on the shaping of character has no place in contemporary curricula of education (teacher 3).

This comment indicates the emphasis and status attributed to music education by the Ministry of Education and Culture. Although music's position in the curriculum is not threatened, as the music inspector also commented in her interview, music is clearly seen as one of the less important subjects. The status of music is low, and as this music teacher indicates, social awareness of the music education's value is crucial for the support of music education. Likewise, Cox (1999) in investigating secondary teachers' career realities reports that the theme of the low status of music education was constantly raised.

6.5.7.5 More inspectors and counsellors

Some music teachers defended the music inspector for 'trying to upgrade the subject, and acknowledged the difficulties she faces from inside her own service' [MoEC] (teacher 22: question 18). In this line, another teacher suggested that 'there should be more inspectors or counsellors to co-ordinate, help, educate when and where necessary... The co-ordination of colleagues for a common policy and approach would create a place for the subject in the system that would in turn help the teacher in his work, which is very difficult. Co-operation at every level is something that would support the music teacher'. Indeed, the music inspector admitted that her workload is too heavy, and that often her plans conflict with the processes of MoEC.

6.5.7.6 National standards

Another burning issue for music education in Cyprus appears to be whether there should be definitions of national standards. As discussed above, teachers feel that they need some indications of attainment levels; ‘the curriculum should be divided into specific contents for each class’ (teacher 5).

There should be specific content and material for every term and for every school year, as there is in other subjects. The teacher should be 100% sure, and the students as well, what he will teach/be taught in every class and in the next and so on. Not every year to be involved with the same issues (teacher 22).

In short, ‘pancyprian national standards’ (teacher 16) are among the requirements which Cypriot music teachers strongly express.

6.5.7.7 Extracurricular activities

Extracurricular activities are extensively commented on by music teachers, for many reasons. The two major problems which they report are the number of school celebrations where extracurricular musical activities are presented, and the times when the rehearsals take place:

Fewer celebrations should be done in schools (the most important ones)... so that the music teacher is functioning with less stress in regard to the celebrations, and more emphasis will be given to the pupils hearing new musical items (teacher 9).

The choir should be a timetabled activity, and not during the break time. In this period we could teach voice articulation and any other thing necessary for a proper choir. Pupils avoid coming to choir because they don’t want to miss their break time (teacher 5).

Or, both the choir and the orchestra [should have classes] in a teaching hour (teacher 31).

6.5.7.8 Music teachers' appointments

The strategy for appointing teachers is an issue that the music inspector raised as a negative factor affecting the quality of music education. This same issue was raised by one music teacher: 'set basic requirements for the appointment of teachers (other than just any degree in music)' (teacher 6). Teachers' knowledge and skills apparently depend not only on the subject knowledge that a music degree can assure, but also on their actual teaching skills. In the same line, another teacher pointed to the continuing professional enthusiasm that a music teacher should have, along with his musical knowledge: 'the teachers of music should have more zeal and enthusiasm and transmit this to their pupils' (teacher 18). Apparently, musical knowledge, professional zeal and teaching skills are all seen as necessary teachers' qualities for a flourishing music education.

6.5.7.9 Class sizes

The issue of class size was raised a number of times; the number of pupils within each class is usually about thirty, so that the music teacher is restricted in terms of time for attention and feedback to individual pupils. Clearly this issue is related to others such as accommodation and teaching methodologies, and relates to constraints on the effectiveness of music education... 'fewer pupils in every class' (teacher 30).

6.5.7.10 Music as a workshop subject

In relation to the above issue, some music teachers also argued in favour of changing the status of the subject into a 'workshop' subject which means that the number of pupils per class would automatically be halved. Music would be timetabled concurrently with another 'workshop' subject, 'as Design and Technology-Home Economics, why not Music with Art' (teacher 29). This possibility is one that many music teachers favour.

6.5.7.11 Educational research, education specialists and effective curricula

Above all research. Sincere research by teachers with specific suggestions. Specific suggestions: according to my experience in Class A... i.e. the suggestions should not be vague but specific, or rather there should be research among the pupils themselves when they start lower-secondary (teacher 10).

Likewise, teacher 20 suggested that people who specialise in curriculum issues should design effective music curricula. Repeatedly, music teachers stated that for them effective curricula mean ‘specific’ curricula, ‘specific teaching content, including lesson plans, activities, etc. This will help so that all teachers are moving at the same levels and in the same teaching frames’ (teacher 30).

6.5.7.12 Instrumental teaching

One music teacher stressed the importance of individual instrumental teaching: ‘...a musical instrument should be taught individually, according to pupils’ choice’ (teacher 28). Unfortunately, no more justifications were given.

6.5.7.13 Mass media

‘The mass media to enrich all the genres of music in the curriculum’ (teacher 24). Clearly, the media have a great impact on music education, but music teachers can only make direct suggestions to the producers. In future, hopefully, musically educated pupils will put some pressure on the media for more quality and the enrichment of their music programmes.

To pull the threads of this chapter together, we can conclude that music teachers, with reference to educational aims, appear to aim for an aesthetic educational of the pupils that will equip them with critical listening skills that enable them to discern ‘worthwhile’ musical genres. This overall cultivation of the pupils is seen as both musical and personal. In short, it seems that Cypriot music teachers believe in a traditionalist curriculum ideology in respect of ‘musical appreciation’. In terms of curriculum content, music teachers tend to teach according to their pupils’ musical preferences, the material they own and their musical expertise. Specifically, this denotes Greek popular music, Greek and Cypriot traditional music and classical music. The musical activities that dominate are listening and singing, as the activities that enable ‘hands-on’ engagement in performing and composing are more demanding, and pupils do not have the required skills. Last, assessment appears to be a subjective enterprise for the Cypriot music teacher, as it is almost non-existent. In conclusion, it could be said that Cypriot music teachers’ discourse follows a traditionalist curriculum ideology that conflicts with the progressive music education that the music

inspector attempts to put forward. Overall, it is worthy of note that music teachers appeared to 'write' the intended music curricula in their own way as Barthes points out. They did not leave the meanings of the intended music curricula completely in the hands of the music inspector, but instead 'co-authored' them, becoming responsible for producing their own meanings.

The issues that need to be considered are many. Some statements by music teachers show – more or less - the current 'reality' for Cypriot music teachers. Although the following thesis of a teacher is extreme, it has some truth in it: 'The subject is wrongly done. From the Gymnasium Class A until Lyceum Class C... we are cheating them, and they are cheating us'. Similarly, another music teacher informed us that 'teachers in Cyprus have the lowest percentage of retired people, in relation to other professions'...and concluded that 'no more comments are necessary. Thanks' (teacher 3). Sadly, it appears that many Cypriot music teachers have lost their professional identity, as this music teacher wrote: 'the teacher of music has to be himself a real artist so that he can lead the student through his own sensitivities on the road to music as an art' (teacher 21).

6. 6 Summary

To sum up briefly, this chapter attempted to unearth the existing music teachers' discourses through which their professional belief systems are expressed and actualised. The belief systems of Cypriot music teachers appear to enhance the traditionalist curriculum ideology, causing a conflict with the curriculum ideology that the music inspector favours, i.e. progressivism. Frequently, music teachers appear to act as education policy-makers who preserve or extend their individual professional identity, rather than as simple curriculum implementers. However, these teachers do not relate any issues of social power to their professional assumptions and the everyday situation they encounter as part of their professional identities. The aspiration of the succeeding chapter is to clarify the same issues but this time from the pupils' perspective.

Chapter 7

The Reception of Music Education Policy and the Received Music Curriculum

The last context in this study of music education's trajectory is the milieu of education policy reception and the received music curriculum. It is the context where pupils receive and experience the outcomes of music education policy through their everyday classroom experiences. This chapter seeks to monitor pupils' opinions, since it was assumed that pupils are powerful agents within their contexts. They possess their own agentic possibilities, and although they face structural constraints they can define and construct to some extent their own living milieu. Pupils' views on their own music education concerning key themes were therefore sought. The basic question was:

- What are the pupils' beliefs in terms of their understanding and experience of music education in Cyprus?

As mentioned in the methodology section in Chapter 2, four interviews with groups of pupils of both sexes, in both rural and urban schools, reflecting all social classes, were conducted. Pupils were chosen by their music teachers as being talkative and having 'a voice' to raise concerning issues of music education, independently of whether they receive private music instruction or not. The interviews lasted about 45 minutes in the pupils' schools, each interview was tape-recorded and fully transcribed (Appendix 3: Students' group interview schedule). The number of interviews was considered satisfactory, as the data soon seemed to repeat themselves. Open-ended questions were asked and I was careful not to prompt any answers. However, in two cases where pupils did not respond I gave contradictory examples for them to choose from.

7.1 Educational aims

Research in music education, following both qualitative (e.g., Campbell's 1998 ethnographic work) and quantitative (e.g. North et al.: 2000) perspectives, has investigated the meaning and value of music to pupils. Previous findings have revealed that music is important to pupils for having, as Campbell writes (*ibid.*: 175), a 'function' in their lives and accordingly, as North et al. (*ibid.*:255) conclude, for 'portray[ing] an image to the outside world and satisfy[ing] their emotional needs'. The pupils were asked what they consider as the most

valuable music educational aims, significant for their present and future musical expertise. Pupils prevalently reported that from the subject of music they expect to get at first, entertainment, fun, enjoyment and amusement, and afterwards some basic knowledge that refers to the genres of music. Relaxation was also mentioned, and few times thinking about and respect for, different genres of music.

Primarily, the subject of music was expected by pupils to have plenty of enjoyment as an educational aim. This enjoyment was expected to have the diameter of 'fun', differentiating it from the joy that other subjects offered them. In other words, students looked for fun as an escape and to relax from the other more 'serious' subjects. Here are some comments from two different groups of pupils, on what they expected in music lessons.

Olympia: Entertainment.

George: Hypothetically, the music lesson is for resting in relation to other subjects.

Nikos: Relaxing.

George: Singing.

Maria: Something beautiful...

Loukia: Optimism, I think.

Costas: To rest us.

Olympia: To have a good time...

Alexia: We come stressed... to relax us.

Costas: Yes.

Vasso: Pleasure.

Costas: Peacefulness.

Alexia: Entertainment.

Olympia: Frolic!

Alexia: Relaxation.

Olympia: Anything perfect, we want [interrupted]

Alexia: ...We wanted some subjects to support us, to relax us, and give us strength and activity, so that we can accomplish well in our other subjects that we are going to follow. And in general, in the afternoon, in my house, if it is to relax I listen to music, or when I'm stressed or I'm feeling blue, I put music on and I listen.

Olympia: It plays an important role in our life.

However, many pupils moved on to clarify that enjoyment is not construed as the only aim of music as a subject. Besides enjoyment, an increase of musical knowledge that refers to various musical genres was frequently mentioned, together with occasional emphasis on the history of music. Being able to know and differentiate musical genres was a skill that received many comments by pupils. This knowledge of musical genres was expected to extend their appreciation and aesthetic judgements by widening their knowledge of different musical genres, musical instruments and, in general, their musical awareness and appreciation.

Alexia: In the subject of music, we see several genres of music and one might say, 'Oh, I like this genre of music', and might listen to this as well.

Antonia: So, it increases your musical preferences.

Olympia: We learned many other things we didn't know, that we had no idea of.

Alexia: Yes, because we are acoustic types

Olympia: Yes, now we can differentiate the instruments within a song.

Costas: Yes, now, gradually, we are beginning to differentiate them. It's good to have knowledge, you might listen to a song and somebody might ask you, and you might not know what to answer.

Vasso: It's good to know.

Pupils, very significantly, made it clear that knowledge should be kept to the basic musical elements and to a minimum degree. By this what pupils mean is the understanding of musical genres and some broader general capacity to appraise and discern music.

Nikos: No, to offer you a basis, do the history, but the lesson should not be so much theory rather than entertainment.

Stella: And to give you simple information, it is not necessary to write everything and learn it.

Antonia: So what you are asking, is your knowledge on music [interrupted]

Nikos: Limited

Antonia: Limited?

Stella: Not the conservatory's, school knowledge should be limited to zero.

All: (agree, nodding yes)

One group of pupils affirmed that music cultivates their spirit and develops their whole personality as something that enriches their lives and broadens their horizons. This for pupils was also an important outcome, as it comes particularly from music, and more generally from the arts. This group of pupils saw this as a real-life issue.

Alexia: It is where we cultivate our spirit, where we get the least knowledge, like maths, but it helps you be a better person; I believe so. It cultivates you. Instead of only maths and history, that we are going to do next year, music makes you a pleasant person.

It should however be noted that for them aesthetic judgement and musical awareness referred to all genres of music - not excluding classical music - although as stated, this knowledge should remain limited. They referred to a general increased interest in various genres of music, including even those genres that are less relevant to their interests.

Maria: Yes, but this music should not be the only one included because we should have some other knowledge, and for the 'previous' music...to learn the base where all these started and what their motive was.

Michel: Basically music teaching should...it should include all musics, all should be taught...let's say, you want to choose from something, you should know from what.

Generally, what they ask for is a good time and some musical knowledge of different musics, so that they become good listeners with developed aesthetic judgement and a cultivated personality. Hence, pupils' delineations once again come to the centre of music education, and the inherent musical meanings have a subordinated place. An interesting point concerning the educational aims of the subject of music was the relation of these aims with its status as a school subject. Both the inspector and music teachers pointed out the issue of the low status of music. Pupils imply that if the educational aims are not strongly justified and efficiently accomplished, then music is not respected as a subject, as it does not accomplish any educational aim.

Maria: To leave the classroom and feel that it is a lesson that we respect and that we had a good time...

Michel: that it offered us something.

Antonia: In what aspects?

Maria: And that we learnt...

Antonia: to learn...

Maria: yes, to learn...

Michel: what it should offer us...

Maria: ...you change how you think about a specific thing, or you leave from a music lesson and you are thinking.

It could be argued that pupils are contradicting themselves, as on the one hand they mainly expect to have fun and relaxation in their music education, and on the other hand they acknowledge that the low status of the subject is related to low educational attainments in it. In other words, according to pupils, if the status of the subject is to be raised this should be achieved via an upgrade of the knowledge that it provides, and which they paradoxically expect to be limited.

In my view, pupils' comments are significant beyond the specific content of their remarks for they raise issues for our reasoning about music education. Raising this philosophical matter concerning music education's aims indicates that pupils' core values and musical expectations should be borne in mind before the music curriculum is developed. The pupils' comments appear to be in total contrast with the inspector's views, but have some similarities with music teachers' insights on music education's aims. The inspector views technical skills as essential for all pupils' music education, whereas music teachers appear to be oriented towards aesthetic music education and the development of an understanding of music as a specific form of art. Stalhammar (2000: 43) suggested that musical knowledge is primarily produced in accordance to 'how people relate to music', and this is a 'question of stance [and] not of music style'. He explains that this stance is vital concerning what counts as 'central in the pupil-teacher or pupil-pupil encounter'. This progressive suggestion is of great interest for the present research, which refers extensively to progressivism:

Instead of teaching directed towards the instilling of knowledge or towards "learning by doing", there is teaching which is experimental in nature: instead of the teacher's role being that of instructor/leader, it is that of guide/supervisor; and instead of the pupil's role of being that of recipient, it is that of co-creator.

(ibid.: 43)

In short, what should be kept in mind is that for pupils, meaningful music education provides them with enjoyment of the music curriculum, and the provided musical knowledge should be limited in extent.

7.2 Music curriculum content

Concerning the variety of topics included within music curricula, it was seen in Chapter 5 that a wide variety of musical genres were included in Cypriot music curricula. Music teachers however, mentioned¹ that pupils seem to mostly prefer Rebetiko-Light-Art Greek songs, film music and Greek and foreign pop and rock music. Traditional and Greek music were less frequently mentioned, and western classical music far fewer times. As the preceding section in regard to pupils' aims showed, pupils felt that fun, together with some limited knowledge of musical genres, was the first educational value for them. Hence, 'fun' and 'limited knowledge' should directly guide the choice of respective curriculum content, if the curriculum is to be meaningful for pupils in regard to its content.

Pupils almost invariably reported that their musical preferences are indeed the Rebetiko-Light-Art Greek songs and Greek and foreign pop and rock making the dualism of local and western music striking in the data. However, Epitropoulos and Rudometof's (1998) research on youth culture and lifestyle in modern Greece suggests that Western cultural artifacts are 'far from simple imitations of their Western counterparts' (ibid. 138) and conclude that the concept of cultural imperialism is obscure and thus 'alternative formulations of it might be more plausible. Because although social change has been occurring at an extremely rapid pace and traditions have undergone analogous changes, they have not been eliminated.' (ibid. 140).

It appears that pupils' reports on preferred genres agree with those given by their music teachers, a fact that according to music teachers makes the way towards effective music education easier since pupils' enjoyment of music, and more generally of the music curriculum, is a key factor.

Michel: Greek rock.

¹ Question 3 of music teachers' questionnaire; see Appendix 2.

Teresa: Pop.

Antonia: Foreign pop?

Teresa: Foreign pop.

Maria: Punk.

Antonia: So, it is foreign modern and Greek pop.

Michel and Maria: Pop and rock.

Although most pupils referred to the aforementioned musical genres, this reference was in turn equated with pupils' acceptance of 'a bit of almost everything', but only if 'everything' is limited in extent.

Antonia: Greek or foreign?

Costas: Greek art song, foreign songs, I listen to everything, I accept all genres; when I like something, I don't choose some specific genre.

Vasso: I like classical music as well; I did some ballet; I have several CDs, I like it.

Another group's musical preferences was reported as follows:

Nikos: Rap, hip-hop, R&B, garage.

All: [laughing]

Antonia: Foreign music basically; what about the rest?

Stella: Anything but rock?

Antonia: So you are against rock!

George: Greek art song...ehhh...A bit of everything, OK.

Olympia: [nodding agreement]

Pupils' musical preferences show a specific choice for Greek and foreign – particularly English - popular music. It should be noted that these choices are in accordance with teachers' observations, except that no particular interest was shown by pupils in Greek and Cypriot folk music. It appears that both foreign and Greek popular music are appropriated as a musical resource by young Cypriot pupils. As Bennett (2000: 196) writes, 'it is not possible to speak in terms of a *bounded locale* that dominates social reality to such a degree that any other source of information concerning the social world is blocked' (*italics original*). Similarly, Cypriot youngsters are aware of popular music globally distributed through audio and visual media (e.g. cable and satellite-TV) and appear to 'live out' this *global* cultural

form in their everyday lives. At the same time, as the data revealed, young Cypriot people have also Greek popular music as a *local* musical referent. This is ‘*the familiar, the accessible, the easily recognisable*’, close to their distinct musical identity within the particular social context of Cyprus (Bennett, *ibid.*: 197).

Although the present study does not include research into how popular music forms the music identity of pupils, I cite the following as an illustrative example of the multiplicity of this issue. According to IFPI² (1996), among Western and Southern European countries, Greece in 1994 was the country with the biggest market share of the domestic-national repertoire with 56.9%; the international popular repertoire had 39%. This is one of the many circumstances to consider in relation to pupils’ musical preferences as cultural expressions that are inscribed by a variety of social and economic patterns.

The fact that folk music is not a musical preference for youngsters is not new to the literature which has analogous examples for other countries of youngsters preferring more westernised popular music, either in the English language or in their own mother tongue (e.g. Maryprasith, 1999; Ho, 1999). Also, it is a well-known fact that in Cyprus, due to the period of colonisation, the English language is almost like a *lingua franca*, enabling youngsters to listen to English lyrics. Nevertheless, in my experience as a music teacher, I often heard pupils singing popular music with English *yaourt* lyrics, i.e. ‘the use of an assortment of real and nonsense English words and sounds sung in phonologically and prosodically convincing approximations of English’ (Cutler, 2003: 329).

Answering in one of my questions concerning their enjoyment of the content of the curriculum, pupils stressed that they want something that relates to them and is contemporary. They ask for an up-to-date music curriculum. Music teachers, responding to a relevant question, mentioned³ the same factor.

Antonia: [...] How would you see the possibility of introducing these musical genres [referring to popular music] in your music lessons?

Stella: What genres?

Antonia: Rock, hip-hop...

² International Federation of the Phonographic Industry

³ Question 3 of the teachers’ questionnaire; see Appendix 2.

Nikos: Definitely, the subject would be more interesting.

Antonia: It would be more interesting?

Maria: Yes, because it would attract us more, instead of doing the music of the 20th century when we did not even live, this is interesting too, but there are students that find it very boring [interrupted]...

Loukia: It is boring for everybody.

Maria: [continuing]... because they are not involved with such music and so they are not interested... that is why we prefer to do something more contemporary.

Another group reported:

Stella: and classical music and art Greek music...

Nikos: and about the history of music, you take from all, not just this particular [classical] because in the end it gets boring.

George: Because you are dealing with something you live with now, whereas with the 20th century or these things we did this year, we haven't lived with them

Similarly,

Olga: It would be something interesting...more interesting. When you give us only classics, of course we don't like it much.

Leni: Whereas, if you give them those songs they listen to, and show them how they are made, their structure, and make them play the melody, they will like doing music rather than only talking about the history of music... like we used to do. But this year, with Mrs X, of course we talk about the theory, but she also gives us handouts with songs inside them, which we do. Let's say, we did ostinato and she brought us songs that included ostinati, from the latest songs...

Styliana: That is, to combine the theory with the practice in a way, but at a low level where all students can understand.

The body of work on the discourse of music education concerning the bipolar dichotomy between popular and classical music is now well-known (Vulliamy: 1976, 1977a, 1977b; Vulliamy and Lee: 1976; Green, 1988). Pupils likewise repeatedly marked the bipolar

⁴ Referring to avant-garde music.

opposition between classical and popular music. Although their preference for the latter was strong, they did not totally reject the existence of the former within the curriculum. Instead, pupils repeatedly stressed the importance of classical music to a limited degree, acknowledging and attributing certain values to it.

From all this evidence, it seems that although pupils preserve their own musical preferences, they are still receptive to varied curriculum content, but only if this is interesting and challenging to them. Classical music is not rejected; it is the amount of classical music in the curriculum that matters, and the way it is delivered to pupils. Content which is contemporary and relevant to pupils and which concurrently offers some musical knowledge in various musical genres, is the request they put forward.

Costas: Yes, this year she gave us different songs, she gives us modern and classical songs, many genres, we compare them and comment on the instruments, the composers. The subject of music was beautiful...basically we covered many genres, musics that we didn't know that existed, we learned exotic musics, we didn't know... it was more interesting. There are some times when she gives us different genres and we are engaged, but after we have done an exercise she might give us a song to relax us. Songs that most of us listen to, some Greek art songs, so we do these more. But to get engaged with some more, we are engaged with all genres of music.

On the other hand, pupils' negative attitudes to the curriculum content were also vivid. In one group of pupils the debate concerning popular and classical music was really fierce.

George: Yes, but if it was contemporary songs it would be more interesting...otherwise 'the doors are shaking'⁵!

Antonia: To understand this, because you bring this up again with 20th century classical music, what is it about this that does not catch you?

Nikos: They are involved with a topic that is not so interesting, and they do the same thing basically.

Stella: Because now, our preferences are different, we are not interested in listening to these songs.

Nikos: And it is not such good music.

⁵ This is an exact translation of a Cypriot expression that denotes shivering from loathing [τρίζουν οι πόρτες].

Stella: Also the composers are not well known.

Maria: We have some idea about music because we go to the conservatory, but for those that do not have an idea it is very difficult for them.

Nikos: It is very boring.

Maria: Very boring.

Loukia: Yes, but when you analyse classical music, then you like it.

Nikos: Someone who has an idea...

Maria: As with the piano, when they first give me a piece I don't like it at the beginning, but when we work on it in the end I like it.

Nikos: Exactly, someone who knows; but someone who doesn't know, when he listens to it he won't like it, [...] 'nonsense', 'silly things' he will say.

In short, pupils look forward to:

Nikos: [...] not such old [music and]... history of music, [but] something you live with now, not something you haven't lived with and you are not going to live with it

Stella: What is the purpose of doing it?

Nikos: Ok, there is a purpose but ...it is not that interesting to do it, since we are not living with it now.

Maria: Basically a bit of everything. In the end we are not dealing [she means thoroughly] either with older history or with contemporary music. If someone wants to specialise in music, there are conservatories and he can find it there; why should everyone be tortured?

Stella: And then he can take specialised lessons in music and develop these there.

Maria: Whereas this year that is a common core in Class A.

Nikos: There is not much interest in doing these things in music.

Before concluding, we should recall Bourdieu and Passeron's (1990) argument, that education seems to reproduce a musical cultural capital (Bourdieu: 1984). In short, as discussed in Chapter 3, music education structures pupils' musical preferences and more general musical identities.

Thus pupils, especially in regard to common core music in Class A seem receptive and open to basic knowledge of various musical genres, and expect plenty of fun and sheer enjoyment

from musical genres which are familiar to them. Pupils interestingly reiterated that if pupils want to extend their musical knowledge in specific musical genres, the direction and interest modules exist to cover such preferences. However, pupils' primary preference for popular music and the placement of classical music at a lower level is in contrast with the curriculum's preference for the music canon. Teachers, though, as a result of their music teaching practice, reported the same preferences as pupils, and adjusted to the latter's musical preferences.

7.3 Curriculum activities

The practical engagement of pupils with music is one parameter on which the music inspector placed considerable emphasis. According to the music inspector, curriculum activities should have one vital role that music education ought to fulfil; i.e., the pupils' development of musical skills via their interaction and engagement with music, especially, practical musical activities. Pupils' ability to perform, sing, listen and compose were given important weight by the music inspector (2003, interview, 5 May) whereas music teachers did not give so much emphasis to linking practical activities and musical learning. The pupils' accounts of their everyday curriculum activities varied; activities ranged from poor creative activities, such as writing and theory, to rich practical activities. An example of a theoretical lesson was described:

Loukia: We learn about the history of music.

Stella: Mostly theory, it would be better to do songs than theory.

Antonia: So could you explain to me what do you mean by theory?

Nikos: The history of music. You can take a specific period and you talk about this period.

Or, a typical lesson might be as described by Maria:

Antonia: What are the most usual ones?

Maria: A melody on the board, we play it and sing it with the piano.

In contrast, one group, who reported rich everyday involvement, described it as follows:

Olga: We orchestrate songs, we sing.

Stylia: We watch videos about new artists.

Olga: We watched an opera.

Tassos: Group activities.

Styliana: We compose songs.

In one case, where musical learning was not promoted through practical activities, pupils identified similar musical activities to these as preferable:

Maria: To experiment with the instruments, to see how they are used, to sing...

Tassos: Hmmm

Michel: ...with the glockenspiel, the percussion instruments...

Georgia: ...several songs by singers that we listen to, to take their melodies...

Teresa: ...and to work out with them...

Georgia: ...and learn them...

Teresa: yes, yes, yes

Antonia: hmmm with these... (interrupted)

Maria: Ok in a simpler form of course.

Pupils explicitly linked practical musical activities with musical learning by mentioning various musical activities. It is worth noting that when pupils recalled musical activities they described the activities themselves and no mention was made of the musical knowledge that was produced. Specific comments referring to musical activities were made.

7.3.1 Performing

Antonia: Do you use percussion instruments, for example?

Olympia: Yes

Antonia: Basically, what is the instrument you use most?

Stella: The recorder.

Antonia: The recorder?

Loukia: Yes.

Antonia: How do you find the fact that you are playing it?

Stella: I can't play anything.

Maria: It's beautiful to be able to play.

Stella: Can you? I couldn't make it.

George: I don't either.

Maria: Yes, because you are playing it since primary school, it is the only instrument that we are taught, they show us every year the notes and you remember it and it's easy to play then.

Antonia: You are saying you didn't make it [to George]?

George: I play the accordion.

Antonia: You play the accordion, though.

Stella: Because it's an easy instrument and cheap [referring to recorder], we are told by teachers to get this one, whereas those who have others bring them, like I do since primary school, I bring my guitar, so I have never been involved with the recorder and I can't play it.

Answering my question on gender issues, 'How do you see the boys in relation to music lessons?' Michel admitted that in general boys:

Michel: [...] are not interested.

Kyriakos: The teacher should understand us, because we don't know how to play the recorder that well, let's say he tells us to play a song, but there are pupils who don't even know how to read notes, how...

Kyriakos' answer indicates that boys usually find it harder than girls to perform, especially on the recorder, although this is the musical instrument that is most used in music education in Cyprus. This finding underlines first, the absence of curriculum sensitivity in terms of gender issues and secondly, the need for research concerning gender issues in music education in Cyprus, an area that so far is completely unexplored.

Antonia: What do you think is to blame for this?

Kyriakos: We should have learnt them when we were little.

Maria: We did not have a motive to continue.

Michel: Of course, if we all created we boys would like it, – girls would be more interested, too.

Although Kyriakos reported that boys find it harder to play the recorder, the interpretation which they gave is not gendered-focused but instead applies to both genders, with a reference to a lack of general interest on the part of both boys and girls in music education.

It is a well-known fact that instrumental teaching in Cyprus is limited mainly to the recorder and some Orff percussion instruments. Pupils did not appear very enthusiastic about playing the recorder, and some admitted that although they had been taught how to play it since primary school they had not learnt how to play it.

7.3.2 Listening

Listening was an activity that was stressed as vital by music teachers, as most of them wish to see their pupils become good listeners with aesthetic judgement. Pupils recognised that listening is an activity that strengthens the music lesson. Listening is...

Stella: very interesting.

Nikos: Yes.

(All agreed).

Loukia: You understand everything more if you listen to it.

The remarks that pupils made implicitly suggested that listening is an activity that is enjoyed by most pupils.

7.3.3 Composing and Improvising

In contrast with listening, which seems to be often utilised as a musical activity, composing was identified as rarely utilised. This finding is in accordance with the data collected from music teachers.

Stella: We tried 2 or 3 times, but...

Antonia: From what you are saying [it means] a little?

All nodded in agreement.

However, it should be made clear that pupils acknowledge the value of such an activity in promoting confidence, enthusiasm and self-expression.

Georgia: The teacher ought to offer his student the chance to make up his own melody with his own instrument...when a student goes into the classroom he will have more confidence to play something of his own, others might get enthusiastic as well; no matter if they don't like it, teacher might say, 'Play your own composition'.

Antonia: How do you feel about composing your own melodies?

Teresa: It would be much better; I don't know, through music you can express yourself.

Antonia: Do you often do this in school, is that an ordinary activity that you have engaged in for all these years that you have been in school?

Teresa: No, no.

Pupils' reports are in the same vein as those of the teachers, which present composition as a musical activity that still has far to go before it is well established and efficiently taught. It is considered among the most demanding music activities, and is therefore neglected in relation to singing and listening, as was also found from teachers' data. Burnard (2000) strongly suggested that composing and improvising are activities with which children can express their creativity, for these are activities, 'that are not too far removed from the child's immediate experience [...] [thus] integrated within the child's existing musical experiences and skills' (ibid.: 21). The accounts by music teachers and pupils participating in the present research unfortunately revealed that these activities are not prioritised in music education in Cyprus.

7.3.4 Group activities

Similarly, the data indicate that group activities are not frequently utilised, as pupils failed to describe the benefits gained from working in groups.

Stella: Now we are told to do group work and present a singer we like, and his song, and I think it will be interesting.

Antonia: To go into groups and present your compositions, arrangements?

George: We haven't done this so far.

Nikos: With the school orchestra, we did this.

Loukia: We did this last year; we were divided into groups, wrote some things we wanted; each one took any instrument wanted for his group, and we were asked to present, for example, 'The Night' so that each one used his ideas on how to present it.

Antonia: How did you find this?

Loukia: And also to draw it.

Olympia: Beautiful, interesting.

Nikos: Creative; it needs thinking and it catches you.

Loukia: It helps you understand music more, I think; you try to get someone else to understand the feeling you wanted to give, and so you deepen it.

George: And with the respective instruments, you were creating...

Nikos: ...a mood and a thought...

George: In a story divided into 3 scenes, we were divided in 3 groups and took any instruments we wanted, and tried to present, for example, a river running, rocks, the sea.

Nikos: You try to offer the story you have read.

Antonia: And you found this interesting? What did you like in this?

Loukia: I think that all the students, even those that don't like music, could participate in this programme which we did, and it is interesting, students come closer to music.

Apart from the above, pupils in most conversations failed to identify the merits of group work, and did not make any differentiation in regard to teaching strategies. However one group mentioned their liking for working in groups, stressing that:

Leni: ...It is beautiful that everybody is co-operating. One plays the drums, the other the bass, the other the keyboards; everybody is standing at the microphones and singing. In this way it is done...

Tassos: Group work...

Leni: Group work, and you have a good time.

The data suggest that pupils enjoy working in groups and acknowledge the merits of group work. The preceding chapter, group work as a teaching strategy was reported but not preferred by music teachers.

7.3.5 Singing

Singing was an activity that pupils appeared to wholeheartedly enjoy. This pupil asserts that singing is a human right:

Styliana: We all have a right to sing, even the out-of-tune ones.

Antonia: What you just said is very beautiful, we all have a right to sing.

Teresa: When we sing songs, we feel that you express with this song, when you can compose; then you feel beautiful with yourself.

Pupils appear to enjoy this activity. These data are in accordance with the reports of the music teachers.

7.4 Creativity

Pupils' comments on creativity were very imaginative, but accompanied reports of music teaching that lack freedom in creation, empirical activities and artistic richness. The negative comments were extensive.

Leni: We were told, bring me something in Beethoven. We were told to use the Internet, or the encyclopaedia, or he would play a song, only those we were singing in school celebrations, ... there was no interest in this. Whereas I believe if you give them a modern song, these songs they always listen to on the radio and they like, they will be interested in this way to learn about the song and they will want to sing it, since they like it.

Another such music lesson was described as follows by pupils:

Olympia: Last year we listened to music once a year, and played something or sang at Christmas when it was a special occasion.

Olympia: The fact was we didn't do anything; just theories, because we didn't do any listening: the teacher plays a big role.

Costas: We wrote things on the board.

Olympia: We played the recorder once a year, to get assessed

Quite interestingly, one pupil mentioned that this uncreative method of music teaching is an old strategy, dating from the years of their own mothers:

Stylia: Certainly not theoretically. The teacher should not come into the classroom, because many teachers – OK, this was happening more in previous years, I know these things from asking my mother...they used to write notes on the board and they didn't know how they sound like on the piano or the recorder, or where they are, practically. And in the end, this is useless because nothing stays.

However, pupils gave very rich data concerning their own perspectives on creative music teaching.

Styliana: [...] , whereas I believe that the child should be involved with music.

Leni: Like now⁶, when we are playing...we see the whole school gather and watch us. So it interests the whole school. If something was organised, say with the other committees, to organise some concerts and the whole school could come and watch us and participate with us. Not just us in the classroom.

In a similar vein,

Maria: We played...(interrupted)

Michel: ...we played with several instruments...

Maria: when X gave us several notes and each group played a different melody and it became one in the end, it was like we created something on our own, it was not something X gave us ready made.

Georgia: In general, it is much better for students to create, and not to be given things by the teacher.

Michel: Oh yes, yes.

Georgia: At this age, students are asking to make something up on their own; when you create it by your own, then you feel some satisfaction, especially when it is something that you like ...(not audible)

Teresa: When we did all these in a lesson, when you match all these with rock music, it is a very good lesson.

Michel: The big deal is that the whole classroom had its own rhythm.

Teresa mentioned the 'Socrates'⁷ educational programme of EU as a musically rich experience in her primary school.

⁶ During the interview their classmates were playing arrangements of modern Greek songs.

⁷ 'Socrates' is the European programme for education. Its aim is to promote the European dimension and to improve the quality of education by encouraging cooperation between the participating countries. The programme sets out to develop a 'Europe of knowledge' and thus better cater for the major challenges of this new century: to promote lifelong learning, to encourage access by everybody to education, to acquire qualifications and recognised skills. Socrates consists of eight actions:

1. Comenius: school education,
2. Erasmus: higher education,
3. Grundtvig: adult education and other education pathways,
4. Lingua: learning and teaching of European languages,
5. Minerva: information and communication technologies in education,
6. Observation and innovation of education systems and policies,
7. Joint actions with other European programmes,
8. Accompanying measures

Teresa: I remember in primary school we had a female teacher for two years and we were in a programme that is called *Socrates* and we used to sit down on a carpet, made our own instruments, we did something like a sketch with sounds, you had to have your own instrument and do the rain...it was something new that nobody had ever done before, and we all wanted to do it so much.

Maria: And all wanted to show what they were good at.

Teresa: It was something that all participated in.

Pupils reported negative feelings about music teaching, as imagination and freedom, self-expression and free development were not closely linked with their music education. Pupils made reference to uninteresting and boring music teaching, something that is in accordance with the music inspector's concern to introduce creatively rich music lessons.

7.5 Assessment

Most of the comments which pupils made highlighted their belief that their level of attainment in musical learning is significantly low. They clarified that the pupils who are able to follow the music teacher are those who have private afternoon music lessons in conservatories.

Maria: I believe that if I didn't go to a conservatory I wouldn't even know the note, values because I don't understand the way that teachers in school teach; I cannot understand; honestly I would know nothing if I didn't go to a conservatory.

George: Basically, there are many students from our class that go to a conservatory, and the teacher gives attention to those, and those who don't go to a conservatory are left behind, and then there are a few good students and a few that know nothing.

Likewise,

Styliana: I would say nil [referring to their attainment level]

(All laughing)

Styliana: That is, if I didn't go to the conservatory during the afternoons I wouldn't know anything. Besides learning to play a song on the recorder – that I learnt to play mechanically - because the teacher would test me, I personally didn't learn anything.

Olga: Same here...some xylophones, glockenspiels, one lesson on drums, but nothing more.

Alexia, a girl who has no private afternoon music lessons, said that:

Those of us who don't have any relation with music, or with notation, or with the different scales that our teacher talks about with X, who knows music...Sometimes we don't understand the symbols on the board, some stuff...

Olympia: Some flats, something that's ... not... very difficult... I don't know what they are talking about. We didn't have the luxury of time to learn.

In general, pupils rated the music education attainment level as:

Maria: Very low.

Teresa and Michel: Very low.

Maria: Sometimes we cannot understand a note on the board, and it's been ten years that we do music...it is sad, and for us... it is unfair, because everybody likes music and is always restricted up to a point, because you do not have the chance to continue.

Pupils' comments also described the usual method of assessment utilised by their music teachers to decide the marks and grades they received in music. This is an interesting point, which is in accordance with the teachers' references about the assessment methods they utilise.

Vasso: We were given a piece to play on the recorder so that our marks would be higher, of course if someone made it he would get a better mark, whereas someone who is playing the recorder for the first time won't get it.

Maria: What we know on the recorder, our behaviour, basically these...since most teachers do not see how much interest you might have in the lesson, or they do not understand that what they are doing is not attracting the interest of their student, so that the student is encouraged to want a good mark.

Surprisingly, pupils mentioned that they usually receive and expect good marks in music, as music teachers tend to be very generous with their marking. This results in undervaluing the status of the subject, and makes pupils usually expect good grades and marks.

Teresa: Music teachers assess us very leniently; we like the fact that we get good marks but...(interrupted)

Maria: It somehow undervalues the lesson.

Georgia: In general, you could see that they are much more lenient with students.

Antonia: This is in relation to other subjects?

Georgia: Let's say I know that I did not do anything the whole year, was just sitting behind my desk, and now I have an A or B...

Michel: You know that probably when you get your report, one of your As will be music or PE... In other lessons, if you work you would have a good mark that you deserve.

Teresa: And then when you see this mark you will still be inattentive in the lesson.

There was a widespread recognition amongst pupils that assessment in music education is very lenient. The low status of the subject makes pupils expect good marks in relation to other more 'important' subjects. Regarding the method of assessment, pupils reported that this is done mainly through performing on the recorder. Pupils assessed themselves as poorly musically educated. As discussed in Chapter 5, the fact that assessment is the Achilles heel of the Cypriot educational system, as it is almost non-existent and mainly relies on the teacher's personal method, was powerfully confirmed by pupils.

7.6 Music curriculum implementation

This section of the chapter looks at the pupils' views concerning the implementation of the music curricula. Getting a clearer and wider picture of this implementation certainly involves understanding the pupils' perspective on issues such as good or bad instruction, the status of the subject of music, and existing difficulties; in general, issues that are rooted in their everyday music education experience.

7.6.1 Good and bad instruction

Pupils were asked to recall or imagine a good or a bad musical lesson and describe it; rich data on pupils' opinions and justifications on this issue were gathered. Surprisingly, the coding of pupils' criteria for their curriculum instruction preferences gave only three sub-codes which are all closely interrelated with each other; i.e. boring vs interesting lessons, classical vs popular music, and theoretical vs practical lessons. In other words, pupils said

that a boring music lesson usually deals with classical music and is too theoretical, and in contrast an interesting lesson deals with popular music in a very practical way. As Tereza admits,

...before, I used to go inside the classroom, I never paid any attention, and it is only after they started giving us some rock music that I started being interested more...for example last year, there were the most boring music lessons – we had them just for nothing – but this year we started paying more attention ...last year it was the most boring subject, but this year we took it more seriously.

And one reason for her boredom was her music teachers' preference for classical music and ignorance of popular music:

Michel: In the classroom it was the noise, they never stayed quiet to listen to the music...the lesson we had was always based on this classical music, because the teacher had not listened to anything else...the only beautiful thing was when one or two students from the school philharmonic orchestra were presenting their music instruments.

Pupils stress that they need variety in the delivery of the lessons, and that many music lessons have had the same pattern of instruction since primary education:

Michel: ... the fact that we experiment on the instruments this year, let's say X lets us do...on the instruments, the percussion instruments...several instruments...we did not like this system, the same...

Maria: ...a melody on the board, playing it on the recorder, again and again...

Michel: ...this system...

Teresa: Its been since primary school that we do this OK, for sure we did not learn to play the recorder well, but it is something that we are bored with doing.

Georgia: That every lesson should be done in the same way, with the same method, with the same things.

Michel: Notes!

Antonia: Tell me what words come into your mind in regard to music?

All: Fun⁸, boring, everybody playing the recorder, crazy, naughty things, relaxing, children's time.

Pupils expect music to be taught with a more practical *modus operandi*, differentiating it from other school subjects which use a more theoretical method.

Nikos: And there are times when they give us theory, and I have to search and spend some time reading, and it ends up monotonous.

George: Like everything else.

Nikos: Yes.

Stella: Yes, we don't ask to go and sit and talk, but not to do the theory, as we do in all subjects and write all the time.

Alexia: ...Last year it was very tiring, it was...

Costas: ...yes, it was, last year...

Alexia: ...it was like the other subjects, it wasn't different ...

Costas: Basically this year we do more practical things, we listen to music and we try to understand it, whereas last year we wrote on the board and copied it; music was not what we wanted it to be.

Alexia: It wasn't music! Or we were given a piece to play so that our marks would get higher ...

Olympia: The fact that we didn't do anything. Just theories, because we didn't listen to music, the teacher played a big role.

Costas: Or the fact that we wrote things on the board.

Olympia: We played the recorder once a year, to get assessed, and pupils who knew still knew, and it was fine, and the pupils who didn't know ended not knowing and it was still OK.

Pupils were explicit in their dislike of monotonous music lessons with much theory and talking, and demanded more interesting and practical lessons.

Antonia: So you don't like the teacher to...

Loukia: ...to talk, talk, talk.

⁸ Actually the word 'chai choui' [χάι χούι] in Cypriot dialect was given, which denotes mere fun.

Antonia: Anything else you would like to say in regard to music teaching?

Stella: Simply, the teachers should try and make the lessons a bit more interesting for us.

In summary, as was repeatedly stressed by pupils, 'good instruction' for them means curriculum content which interests them, close to their own musical preferences, delivered in a challenging and contemporary way. No theory, no talking from the music teacher. Just music. Two girls reported,

Michel: Yes, it is better this year in relation to last year and the year before...this year it became more contemporary...we had instruments, we had the music we liked and somehow we did the lesson.

Georgia: You felt that the lesson was offering you something...

7.6.2 The status of the subject

Undoubtedly the status of music as a subject relates to the implementation and, in turn, the outcomes of the music curricula. Curriculum implementation receives more support and is delivered more effectively and qualitatively if music is considered as a valuable subject. Pupils, in accordance with the music inspector and the music teachers, admit that the subject of music has a very low general status and profile in Cypriot secondary education.

Antonia: So, have I understood well, are you saying that music is underestimated in relation to other subjects?

Stella: Certainly, yes

Antonia: So the subject is underestimated by some?

Olympia: Yes by most.

Antonia: Do you think that it is underestimated?

Vasso: Very much, definitely.

Costas: Since it is only 1 hour a week, and other subjects are 3, this makes you to pay more attention to subjects that have more. All the same, next year I cannot imagine that we are not going to do music in school, it will be monotonous.

Vasso: Most teachers, when somebody asks them for permission to go for a rehearsal for some school celebration, they say 'Oh, you are going for music now'. When a maths teacher asks us, they say, 'You should go, maths is a core subject'.

Alexia: Or when you study music, they tell you 'I'm not going to make you a musician'.

Vasso: 'Are you studying music? For God's sake!'

Alexia: Yes it is very misunderstood... although most listen to music in the afternoons on the radio. But still, because we have a good teacher who made us love music, when we listen to the subject of music we like it. If you ask the others, they might tell you that it is their worst subject.

However, one pupil, Maria, pointed out that pupils should:

not underestimate it because it is not worthless, it is more interesting, and to study as a musician needs a lot of examinations, as far as I know... that's why we shouldn't underestimate it. It is a different subject from the others indeed, but not so different because other students say 'We have music,' and it's as if you go to a party.

Pupils in regard to this issue mostly blamed the implementation of the curriculum by music teachers – and to some extent themselves. They tell us that educational change is a need, and that this is the way towards upgrading the quality and effectiveness of music.

Georgia: Always music was considered an inferior lesson, OK I cannot deny that students are also to blame, but the way a lesson is performed like...if it changed, this could make students love it.

Teresa: Not to underestimate it any more.

Sadly, music as a subject is considered to have really low status. This low status has side-effects on other issues concerning the subject's efficient implementation and reception, and pupils stressed the importance of an immediate upgrading of the respect that music receives from all. All key actors reported and discussed this issue.

7.6.3 Curriculum inconsistency

Alexia: [...] Each teacher has his own way.

Costas: There should have been continuity; if it is the same teacher they might achieve better, something more...

The issue of curriculum inconsistency was strongly highlighted by music teachers. Pupils similarly mark the issue as critical:

Maria: every year it differs, one year for instance the teacher might try to teach you something, next year he might set you to listen to songs all the time, to play instruments and this stuff, and so you forget what you knew and it is not continued.

Nikos: It depends on the teacher; it is not something that is continuous, it is something fixed that has this content and then goes; every teacher does his teaching in his own style, very different and it is not continued almost not at all.

Maria: Every year they teach us the crotchet, the quaver, something we have been doing for so many years now.

Stella: Since primary school.

Maria: And every teacher comes to teach us something totally different from the last one; one gives us songs to listen to, another makes us listen to songs that do not relate to each other...

Nikos: ...which do not have consistency

Antonia: Each year does not have continuity with the next one?

Loukia: One teacher might set us to study good music, whereas the other... little baby songs, entertainment, relaxation.

Antonia: Relaxation?

Loukia: But there should be a specific content from the ministry for each year, and it should be continuous, not so confused.

Antonia: So you feel, as you said, that there is no continuity, and what are the results of this?

Nikos: What you did last year is forgotten; you move ahead; basically music is what you did this year and next year, that is how it goes.

Loukia: Basically, you don't learn anything.

Stella: He is doing the lesson with notes, as if all students know them.

Antonia: What do you think is to blame, and why have some students not learnt the notes yet?

Maria: It's the way the teacher teaches.

Nikos: Every teacher considers that the previous one already taught them, so he never teaches them at all.

Loukia: It would be nice to have a specific content; the teacher would do a revision of last year and move us ahead, so that we learnt semi-quavers, all these things that are included in music.

The issue of curriculum inconsistency was first raised by music teachers as serious. Similarly, pupils pointed out that there is severe curriculum inconsistency that results in major problems in regard to many other relevant issues.

7.6.4 Difficulties

Pupils were asked what difficulties they face in relation to the subject of music. Three of the groups asserted, first, that students' heterogeneity in terms of ability creates problems, as low ability pupils tend to be ignorant and passive during the lesson. This passive attitude to school is, however, more general. The second point that pupils made refers to the lack of curriculum support, and the last point referred to the limited time allocated for music.

Maria: ... the fact that there are students that are interested in music and others that are not, and those who don't show interest make the subject a bit nerve-breaking because some want to attend, and some don't let them and so chaos comes.

Similarly,

Olga: I think that we perceive the subject of music better than those who don't have any knowledge. We are more active members during the lesson.

Leni: Yes, but those who don't have knowledge can also learn something more on the guitar; if someone has a good voice, use him, and we can play as the orchestra. This situation is present, there are those who don't want to learn, not because they are not given the chance, they might be told some things, but because they show ignorance. That is where the subject is not to blame. The student is to blame.

Antonia: Why do they show this ignorance?

Leni: The ignorance is general; they show ignorance about other subjects as well.

The same group of pupils also mentioned the lack of curriculum support:

Styliana: That we don't have material.

Antonia: That you don't have material; other difficulties?

Styliana: New technologies.

Olga: Internet connection.

Tassos: Yes, technology. Especially in our school, we have major inadequacies. For example, our school should have had the 'Cubase' software. That's why the students, although they should have been taught about it because it is in the curriculum, because we do not have this software, we can't...

Olga: Whereas other schools, Mrs X told us they do have it.

Tassos: They worked on technology, whereas we did not have the chance.

Interestingly, pupils raised the issue of textbooks. Their comments were indeed very thoughtful.

Styliana: I think that the books should indeed be revised very much. That is, since Class A of gymnasium they have given us books and I look at them and I don't find anything interesting in them. They are very theoretical. Knowledge about classical music, there is so much that the student is not going to read.

The following extract shows the similarity with the music teachers' way of thinking that some pupils present:

Maria: Every year we are given new books, out of which we, at most, do one page. We are almost not using them at all; why do they spend so much money to publish the books and not use them. It's better to make something more useable, or organise the content; the minister should sit and discuss with the teachers what they want to teach in the subject and make a relevant book.

Nikos: To have a programme, not to give us the books, most of which are from Greece and we don't do anything from them, we just take them and leave them there.

Antonia: Have you seen inside the books?

Olympia: No.

Nikos: I did once, they gave them to us.

Antonia: How did you find them?

Nikos: Theory, theory, theory.

Maria: And the books were mostly theory.

It appears that the problem of suitable textbooks is one of major significance for both teachers and pupils. Also one pupil mentioned that music teachers have a problem in finding material for the popular songs they like and offered a suggestion:

Stylia: This is what I want to say. We do this of course: Our teacher brings us a lot, but the issue is that if the teacher doesn't have access to this genre of music, the ministry should prepare a book with these songs, so that this music is accessible to all students that choose the Interest subject.

Antonia: How do you find this thought of your classmate?

Leni: Good, really good.

Tassos: A very good thought, because this genre of music interests many students.

Finally, the time that is allocated for music in the school timetable is very limited:

Costas: The bad thing is that we do music only once, and only if we choose to, can we later do music, and this is a pity.

Pupils managed to report all the problems and difficulties that music teachers reported in their responses to the questionnaire. Even though these pupils are so young, they managed to identify and report the problematic issues that music education in Cyprus is currently facing. More extensive discussion on this topic follows towards the end of this chapter.

7.7 Music teachers' professionalism

Pupils placed much emphasis on the teacher's role:

Antonia: To what extent do you enjoy the subject of music in school, in general?

Nikos: This year?

Antonia: All the years.

Nikos: It depends on the teacher.

Similarly,

Stylia: [...] of course it depends on the teacher, and how much he is interested, as well.

Antonia: It depends on the teacher, you say. Think of a music teacher, without telling me names, that combines all these good things you say that he is offering you. Which are these ingredients?

Styliana: To have knowledge of music, to be interested in his subject and love it; and in this way I think he will manage to spread his love for his subject to the other students.

Antonia: So to have expertise, love his subject...

Olga: To be pleasant during the lesson...

Antonia: What else should he have in mind?

Styliana: Not to have blinkers, that is not because he loves one style of music to give his student only this style of music, but to have variety in his lessons.

For pupils, a good teacher is one who listens to their musical preferences and makes an enjoyable music lesson.

Nikos: We had this teacher, X; whatever songs we wanted he played it for us. Very good teacher.

Olympia: Good teacher, very good teacher.

Antonia: Why do you consider this particular teacher as a good teacher?

Loukia: Because he made students love music.

Stella: He calmed us.

Nikos: He was caught by music, this particular lesson with this particular teacher.

Maria: It plays a role, and the behaviour of the teacher, many times, you hear 'music teacher' and the image that he must be good comes to your mind.

All: (laughing)

Nikos: It has to do with age, if he is closer to our age, our interests are almost the same and this catches you; if he is too old, only theory...

Loukia: Gap of generations.

George: Like X, she used to bring contemporary songs, and we played them on the piano.

Maria: [...] if you know that you will go and do something interesting today, a song, you definitely feel optimistic.

Maria: I used to like the lessons very much last year because the teacher was OK. She set us to listen to Vandi and Vissi⁹ (CD Track 12: 'Αγάπη Υπερβολική' [Agapi Ypervoliki]), and compare them, when they were in conflict; we understood who had a better voice, a better show; like these, things that are very interesting to us, analyse songs, whether the lyrics have meaning and to understand the song that stays and has some meaning, and the song that is simply for commercial purposes, and this was very nice.

George: Because you are dealing with something you live with it now, whereas with the 20th century or these things we did this year, we haven't lived with them.

Vasso: Let's say that our teacher doesn't have so many expectations from us because she knows that some of us will manage and some will not. She cannot tell those who don't manage well in music to manage; we try, but there is not all this stress and pressure, I'm not good....

Costas: They might achieve better, something more.

Antonia: What could this be?

Alexia: A teacher with more modern perceptions...

Costas: to be open to...

Vasso: ...to accept our mistakes, that we can perform and make several mistakes, it is normal. He shouldn't get angry and yell. Why is it my fault? Now I'm just learning. More patience...

Mario: He should know the contemporary situation regarding music. Which groups exist, the genres, to discuss more the genres we listen to, and not to tell him about a group and he says that he doesn't know, and tells us about the old stuff that we don't know very well.

Vasso: To go along with the contemporary stuff. To be with the world

In short, pupils prefer a music teacher who listens to their own voice:

Maria: The fact that we were given the chance to do what we liked, outside the normal, but still in the frame of the lesson, and that he understood what we liked...how we would like to do the music lesson but...

⁹ Popular Greek singers

Michel: ...he sung with us, he taught us the recorder, he never got angry when we couldn't make it or could not play well; things that we wanted he made them with us in the lesson, with us, and the teacher helped, but the students also.

Maria: The lesson was done all together.

Georgia: The fact that he moved on with our views.

On the contrary, a bad teacher is strict and too theoretical and does not listen to their musical preferences:

Stella: I didn't enjoy it so much at all; she was strict, too much theory, and she had this church style and gave us Byzantine music all the time, chants, this kind of stuff, we were very bored.

Nikos: It was theory, theory, theory, and [... intentionally omitted]

George: Because the music teacher had a very big age difference from us, she gave us classical music all the time.

Stella: She didn't have such a big age difference from us, she was only 28!

Nikos: Yes, but when you like Greek and contemporary music, and you always listen to classical...theory, listen and play, you get bored.

Another group reported about a 'bad teacher':

Styliana: He is too strict.

Tassos: We were scared of him.

Styliana: Yes, OK it is music, we are not to make a mistake; he tests you on the recorder to play, I don't know, the 9th symphony. Eh... nothing is heard during the lesson time, and I think he is stuck with old songs.

Tassos: The psychology of students, for instance instead of focusing on the subject...
[interrupted]

Styliana: Yes, they are focused on being self-controlled, because the teacher is so strict.

Antonia: But besides this, if it's a new song and the ministry cannot publish them...[interrupted]

Styliana: Fine, we don't mind if it's last year's!

Olga: For example, with the Internet, to download it somewhere...

Styliana: Oh yes [ironically speaking], and although we have the Internet, are we allowed to log in? I don't want to stress the issue!

All: (laughing.)

Another example that vividly describes a possible gap between a teacher and pupils is the following:

Alexia: We weren't approached correctly by the teacher, because we were given songs we don't listen to.

Antonia: Like?

Alexia: He gave us classical music all the time, and he didn't use any other style.

Costas: Byzantine.

Alexia: Whereas this year...

Vasso: Last year the teacher did not approve any other genres, he perceived them as garbage... that is what he told us.

Costas: The music he liked is what he gave us. It didn't have variety. He used to say that it wasn't appropriate to listen to rock music etc.

Olympia: He rejected everything.

Alexia: Maybe because next year we are not going to do music; if some other teacher took us...

Costas: Yes, it depends very much on the teacher.

Alexia: Yes, we might have had a completely different perception about the subject; he might make us hate it.

Liking the teacher is a significant factor in the effectiveness of music lessons according to pupils, together with good communication between them and the teacher. In summary, this factor appears to be a key one in the outcome of music teaching.

7.8 Students' autonomy

Maria: [referring to music teachers] To understand their students, to see what the student is asking; students should have the chance to try new instruments...

Teresa: To make up something of his own.

Michel: To become a friend with his students; if the student wants to make a song, the teacher should try to help him, not make it for him.

Maria: To have a different connection with the music teacher than with another teacher... there was a film where a music teacher taught her students to play the violin – the school offered the violins – and in the end they made a whole concert, it was something that if all of us had in school....

Leni: Oh yes, and she asks us, and we tell her...

Styliana: And we should be asked because we are the active members of the school. We give life to the school. If they don't ask us, who do they ask, the walls?! We change the curriculum.

Georgia: At this age, students are asking to make something up on their own; when you create it on your own, then you feel some satisfaction, especially when it is something that you like ...(not audible)

In contrast,

Olympia: We expressed our thoughts and got into fights, and disagreed, but okay.

The above data suggest that pupils ask for some autonomy, wishing to act by themselves though according to the pedagogical frames of the lesson. This, they argue, would make them more active, motivated and enthusiastic in the music lesson, as their own musical preferences would be mirrored within the curriculum content and activities; 'the fact that we were given the chance to do what we liked, outside the normal, but still in the frame of the lesson and that he understood what we liked...how we would like to do the music lesson...'. The free choice of a song just before the lesson finishes '... we like at the end of the lesson to be able to listen to the style of music we like' is valued by pupils, as the teacher does not make another choice on behalf of them and for them. Renwick and McPherson (2002: 184) suggest that if learners are left to freely 'engage in the types of self-regulatory behaviour' according to their individual interests, their musical achievement is enhanced. This, they argue, is probably because

successful student musicians find a balance between playing pieces that they like and find personally satisfying, and practising repertoire that their teachers assign to improve their technical and musical abilities.

(ibid.:185)

However, pupils did not make any mention of the aims which they would like to set for themselves; but according to previous data, it appears that pupils would prefer to have fun and do things that are enjoyable and easy to accomplish. Sadly, one incident of an extremely 'strong frame' was reported:

Alexia: And how he thinks. When he is himself a musician and underestimates some genres of music....

Vasso: ...that it was only his opinion that counted. We couldn't express ourselves. He underestimated other genres of music. He rejected them and used to tell us not to listen to this stuff, they are garbage, they are not good. 'What are they doing, what is this composer or singer trying to do?'. OK he can say his opinion, but he forced it on us. And he did nothing in the classroom. We just wrote on the board, like in Greek.

Antonia: Like a Greek Language lesson.

Mario: We weren't allowed to express our opinion a bit, on a song, and to comment on it, to see what is the correct direction, if there is a correct one because sometimes our opinion is not the correct one, and see more songs. We didn't listen to songs.

Mario: He used to tell me to stop playing the electric guitar. To go to church every day because when he was young he used to play the drums and did so like a maniac. He was demonised... some things about some groups he heard on their CDs. That it was God that showed him the way, every morning he used to go to church before coming to church, and I should have done the same thing. Any music that I listened to, I should have stopped because it is rubbish, this rubbish that these CDs have in them leads me to Satan and only Byzantine music can save me.

Apparently examples like this teacher are isolated in music education in Cyprus, but this is worth noting it as it shows what views some music teachers might have on pupils' autonomy. As two pupils said:

Vasso: I believe that someone who likes music can listen to all the genres of music, he cannot reject any.

Olympia: He might have more liking for some, but that is normal.

7.9 Educational change

In a specific question on what pupils would suggest to the Ministry and the music inspector as educational reforms in music education in Cyprus, pupils gave their own suggestions. The pupils' voice was loud and clear.

7.9.1 Curriculum aims

The pupils asked for music education that offers them primarily fun and enjoyment.

Olympia: Entertainment.

George: Hypothetically, the music lesson is for resting, in relation to other subjects.

Nikos: Relaxing.

George: Singing.

Maria: Something beautiful...

Loukia: Optimism, I think.

Concurrently, some basic knowledge about musical genres and some aesthetic cultivation is expected, as this is a subject of fine arts.

Alexia: It is something which cultivates our spirit, something where you get the least knowledge, like maths, but it helps you to become a better person; I believe so. It cultivates you. Instead of only maths and history, that we are going to do only next year, music makes you a pleasant person.

7.9.2 Curriculum content

An up-to-date curriculum content that is balanced between contemporary and older musics, closer to their own musical preferences, was the preference of the pupils.

George: When it is possible, to do contemporary and also classical music.

Nikos: And English [popular music] should be introduced.

Loukia: Basically, contemporary and art Greek songs should come first, but classical music should not be of zero value

[...]

Stella: Something closer to us.

[...]

Antonia: Hypothesise that you have the minister or the inspector of music in front of

you; what would you advise them?

All: laughing

Stella: About the content.

Nikos: To come one day and have the lesson with us, and if he likes it then we will like it!

Loukia: Basically, some organisation in the content, and not theory all the time...and the teachers to manage to make their students 'caught' by music.

7.9.3 Curriculum activities

A musically creative curriculum that is attractive, rich and stimulating to pupils is called for by the pupils. Theoretical and monotonous lessons are strongly rejected.

Maria: [...] Every lesson should differ from another. We shouldn't go and know that we are going there to sit on the chair and the teacher will start talking, but every time to make a surprise for us that catches our interest... for instance, one time to work with the instruments, next time theory, next time listen to music, play music, it differs.

George: It shouldn't be monotonous.

Antonia: What do you mean by monotonous? What would you say?

George: For example, this year at the beginning we did theory; if next time we tried to create something of our own, with personal music, to combine in one lesson several activities, it would have been more interesting

7.9.4 Curriculum assessment – National standards

More systematic and methodical assessment that is rationally based on national standards was mentioned as a demand for music education in Cyprus.

Maria: What we know on the recorder, our behaviour, basically these [...] since most teachers do not look [...] they do not understand that what they are doing is not attracting the interest of their student, so that the student is not encouraged to want a good mark

Maria: I believe that there should be specific content, divided into terms, e.g. in the 1st term to learn about classical music, the notes, and then do something more advanced.

7.9.5 Curriculum support

Music education that is properly supported by good music textbooks, musical equipment and music technology is a need for Cypriot students.

- Maria: Every year we are given new books, out of which we, at most, do one page; we are almost not using them at all; why do they spend so much money to publish the books and not use them. It's better to make something more useable or organise the content; the minister should sit and discuss with the teachers what they want to teach in the subject and make a relevant book.

Nikos: To have a programme, not to give us the books, most of which are from Greece and we don't do anything from these, we just take them and leave them there.

- Michel: More musical instruments should come.

- Styliana: First of all, the school should be equipped with materials, definitely.

- Marios: Music technology? Which music technology?

7.9.6 Teachers' expertise

Pupils want teachers that are well trained and listen to their voice.

Vasso: Good teachers, to choose them [...]

Costas: They can come but...

Olympia: Yes, but [] they should be modern...

Alexia: To understand us. To be loose in a good sense about these subjects that they think are not important. For us [arts] are the most beautiful [subjects].

7.9.7 More teaching periods

Pupils also pointed to an increase of the teaching periods allocated in the school curriculum.

Vasso: I wish we did more hours; I think it is needed. Like physical education, we are going to [interrupted]

Olympia: More hours!

Olympia: Yes, and do many different things.

7.9.8 Classroom layout

A more friendly and favourable classroom arrangement is favoured.

Maria: Or the way we sit, if it is more friendly to the student, or in a circle...to see each other or have eye contact with each other...how one thinks...

Michel: The music classroom should be reformed, something that students can do for the music of classroom.

Teresa: In primary school we used to sit on the carpet, gathered in groups, and each group drew a painting that was stuck on the walls of the classroom, and we made up music that was connected with the paintings.

Maria: The classroom should be differently arranged.

7.9.9 Pupils' voice heard by MoEC

The pupils assert that their voice is valid and should be considered:

Maria: I believe that we should get the point and we, the students do something, send representatives to the ministry, to talk to somebody who understands, and send kids that understand, so you are heard.

Nikos: And try to programme something that could be done, not something that cannot...

[...]

Maria: If they are taken into consideration, it will be useful, and this should be done...

Nikos: if they are done...if someone listens and something can be done...

[...]

Loukia: this kind of discussion must be done; the situation will improve.

Maria: Not only for the subject of music, but for all subjects

Tassos: All these issues should be considered.

Styliana: All these are issues that primarily should be considered. Now, if there are other deeper problems, I think that first we should solve those that are on the surface,

those that are solvable and then...

Implementing the pupils' view:

Maria: Definitely the lesson needs a change for the better

Antonia: Let me tell you that these things that you are telling me are the philosophy of the unified lyceum, in fact that is what the ministry is trying to do, to enable students to be more creative.

Michel: Truly, it did not work!

7.10 Summary

Pupils' beliefs, reflecting their understanding and experience of music education, are sound and denote a fresh attitude towards music education in Cyprus. What is more, the realities and necessities expressed by pupils sometimes match the views of the music inspector and sometimes the belief systems of music teachers. However, it is crucial to remember that pupils' musical identities are discursively formed within the specific historical, social and educational context of Cyprus. As these identities are formed within arenas of power, and are the product primarily of the music inspector and teachers, it should be well understood that these are identities of exclusion. Affirming pupils' musical identities means at least acknowledging what threatens them. Policing pupils' voices emphasised the most needed and most helpful directions for a way forward to the transformation of music education in Cyprus.

PART FIVE: MAKING SENSE OF MUSIC EDUCATION

Chapter 8

Substantive Research Findings

Chapters 4, 5, 6 and 7 relate to the first research question concerning the specific discourses that key actors individually address for their reasoning, regulation and production of meanings in terms of a valuable music education in Cyprus. In this concluding part of the thesis, the pieces of the puzzle of the trajectory of secondary music education in Cyprus are fitted together. The initial assumption, as stated in Chapter 1, was that upper secondary music education in Cyprus is likely to be a site formed and interpreted by key actors in distinct and conflicting discourses, with subjective values and rules over music education's reasoning and actions, all ultimately resulting in a conflicting music education apparatus. Was this assumption verified by the discovery of a heterogeneous music education apparatus, or do the pieces of the puzzle fall into place as a homogeneous music education apparatus? The present chapter takes stock of all the substantive research findings on all the education policy and curriculum contexts separately reported in the various chapters of this thesis. The findings are reported in terms of the curriculum aims, content, activities and assessment as the particular foci of the specific education policy and curriculum contexts, but this time the data sets are related and contrasted with each other.

8.1 Curriculum aims

The history of the current educational system of Cyprus showed us – in Chapter 4 - that all the curriculum ideologies that have been embodied in its previous curricula are inherited, and still exist in the current education curricula. In terms of the rhetorical curricula, traditionalism was the first ideology that dominated education in the years of the Turkish occupation, expressing Cypriots' nationalistic aspirations for the union (*enosis*) of Cyprus with Greece. This ideology introduced 'top-down' curricula with strong framing and classification, since the basic aim was the transmission of the 'high' Greek heritage. Although British rule, in turn, attempted an 'Englishness' of the rhetorical curricula, and also considered vocational education, traditionalism was still dominant. Later, with the independence of Cyprus, technical and vocational education

was promoted by MoEC to reinforce the economic growth of Cyprus as a state, concurrently developing a new national identity for the citizens of this newborn country. The first years of education policy in Cyprus as an independent country were turbulent and troublesome, as all the previous curriculum ideologies still had a place in the country's curricula, and were competing and conflicting with each other. Even after the Turkish invasion and the country's European orientation, when enterprise ideology was more evident in the country's rhetorical curricula, all the previous curriculum ideologies maintained their place in these.

With the country's latest educational reform, that of the Unified Lyceum in 2000, and the manifestation of progressivism – and or interculturalism to a lesser extent – the rhetorical curricula appear to reflect a collage of curriculum ideologies. Although progressivism is the dominant ideology, which co-exists with other conflicting ones, this is only the rhetoric of the rhetorical curricula, as was shown by the application of Bernstein's concepts of framing and classification. Progressivism would normally denote 'bottom-up' curricula and weak framing and classification, to bring the student to the centre of educational practice and starting from the choice of educational aims, content, activities and assessment. Surprisingly, curricula are still 'top-down' and the framing and classification are strong. It is for these reasons that it was argued that the rhetorical curricula present certain oxymora and paradoxes. They have, in fact, many stigmas of traditionalism, and are not purely progressive as they claim to be in their rhetoric.

The music inspector's actions and the intended curricula ought to be in the same vein as the rhetorical curricula. Surprisingly, the data revealed (Chapter 5) that the only curriculum ideology that is promoted by the music inspector and the intended curricula for music is progressivism. This progressivism calls for active pupils' participation in the musical activities of the lesson, but is limited for not giving freedom to pupils - as it should be in such cases – to choose for themselves what they want to learn (aims), how they want to attain those aims (activities), what musical content is taught (content) and how they will be assessed (assessment). Music curricula are in fact 'top-down', strongly framed and classified, since what is intended is pupils' acquisition of musical skills through musical activities and, at a second stage, the development of musical knowledge.

Additionally, in the intended music curricula, no place is offered to consider issues of class, ethnicity and gender, although the rhetorical curricula address interculturalism and the music inspector in her interview stated that there must be differentiation in curriculum implementation. In sum, although the curricula should have been process-focused, they appear to be ‘top-down’ and subject-centred, for previously set curricula are offered to music teachers.

Music teachers (Chapter 6), i.e. the policy implementers, however, have different intentions for their music teaching practice; as the data revealed, these are the aesthetic cultivation of pupils and their constitution as good listeners with good aesthetic and critical judgements. In other words, traditionalist music education to enhance ‘musical appreciation’ is favoured by Cypriot music teachers. Besides, many music teachers appear to listen to the voice and needs of their pupils and to adjust the content of the delivered curriculum in such a way that pupils relate it. Such curricula ought to be ‘bottom-up’, since the pupils’ needs direct the course of the curriculum, but the data nowhere suggested such an indication.

Pupils, on their side (Chapter 7), stated that what they prefer to get from music is a little basic musical knowledge, limited to musical genres, and, most importantly fun, enjoyment, relaxation and entertainment. Music is viewed as the subject that should offer them a joyful escape from the stress that other curriculum subjects impose on them. Thus, for pupils, the curriculum ought to be classroom-led on the basis of their needs and desires. Music teachers’ and pupils’ discourses appear to have a partial consensus on the importance of placing the latter’s aspirations at the centre of the curricula. However, their overall aspirations are indeed distinct from each other.

Hence, in terms of curricular aims, it appears that policy actors have distinct aspirations, and that determining discourses are not consistent across all actors. Various discourses on curriculum prescriptions exist, and define a certain habitus for music education, and, most significantly, certain styles of reasoning that ultimately yield meaning in music education apparatuses. It was clearly evident that historical and social conditions affect

the curricular aims and priorities which each collectivity of actors establishes according to their own musical values.

In short, the discourses of the actors concerning curriculum aims are dissonant. The Ministry of Education and the music inspector promote progressive policies whilst music teachers promote traditionalism. Teachers, however, listen to the voice of their students and attempt at least to some extent, to adjust their lessons to their students' preferences and their calls for enjoyable music lessons.

8.2 Curriculum content

The rhetorical curricula for the Unified Lyceum do not mention or denote any subject content. For music, this is given by the intended curricula. It was documented in Chapter 5 that the intended music curricula cover a wide range of musical genres, mainly giving emphasis to the music of the Western classical tradition and defining in this way a cultural capital. Even the inspector admitted the overloading of the music curricula with this content, but she suggested that this overload is concurrently an advantage for the music teacher, as it offers a weak framing of the music curricula. Besides, the music curricula do not appear to show sensitivity towards issues of ethnicity as no music from other ethnic groups are included, questioning in this way how interculturalism can be promoted. Likewise, a gendered musical canon exists for no musical composing by a woman composer is included.

On the other hand, most music teachers appeared as powerful enough to 'read' the music curricula and implement them according to their own needs and values. Teachers demanded and utilised the room that is left to define what is to be taught, when, how and up to what level. Specifically, music teachers stated that pupils' preferences, together with their own preferences and education, define what is to be taught, not what is simply stated by the music curricula. For music teachers, pupils' musical delineations count in relation to the choice of curriculum content, although this is incoherent with their own educational values for aesthetic education and inherent musical meanings. Thus, it appears that teachers differentiate their practice according to their pupils' delineations, covering in the end, both types of musical meanings. Music teachers listen to their

students' voice and attempt to provide a stimulating and challenging music curriculum content. As was described in the theoretical framework, teachers do not see the curriculum as a prescription but have strong possibilities of agency to interpret and implement it in their own way.

The students' discourses of their experience were both positive and negative, concerning either the music teachers or the content of the intended music curricula. Students indicated that the content of the lesson should not be boring and monotonous, but, instead, to relate to the music 'in their heads' (Campbell, 1998). They look for 'something that you live now, not something you haven't lived and you are not going to live it'. Their preference for Rembetiko - Light - Art Greek song, Greek and foreign pop and rock music was strong. This reminds us of the curriculum of the dead as described by Ball (1990). For them, music should be a joyful and pleasant subject that entertains and relaxes them. The content that is a major concern for them is the music which they choose to listen to, although limited knowledge of other styles, for instance classical music, is not rejected. Generally, the findings show a failure of the music curricula and music teachers to establish a curriculum that *counts* and *makes sense* for pupils.

To summarise: in terms of curriculum content, once more there is a cacophony resulting from the clash of discourses. Although there is weak framing by the intended music curricula, western classical music as cultural capital is still dominant in the official music curricula in ways that have not radically changed since the beginnings of the music education in Cyprus. It is for this reason that pupils revealed that they experience a music educational practice that is not attractive and stimulating for them. Although some music teachers do adjust their curriculum content in order to bring it more in line with their pupils' preferences, thus avoiding to some extent the effects of 'alienation' and 'ambiguity' (Green, 1988), overall pupils do not welcome the content of the curriculum.

8.3 Curriculum activities

The rhetorical curricula clearly state that activities which cultivate skills and thinking ought to be implemented, for instance, problem-solving, critical thinking, and the use of analytical and synthetic abilities, creativity, originality, and co-operation. The music inspector (2003) in her interview agreed with progressive approaches, and was explicit that students should gain those musical skills that would involve them in the construction of their own knowledge. To put it simply, the development of musical skills ought to lead to knowledge. Yet as was noticed in Chapter 5, pupils are not actively involved in music as they should in progressive music teaching; they are led and directed by their music teacher to get engaged in musical activities, and are not set free to perform musically in unstructured activities. Additionally, it was pointed out that since the music curricula do not provide music teachers with a framework of a musically creative lesson or preferable teaching methodologies concerning how pupils are to be engaged in creative music education, creativity is not secured. Finally, it was discussed that creativity is not a process that is utilised and initiated by teachers, who then attempts to engage pupils in a musically creative lesson. On the contrary, children have the first word not only for the choice of activities but, ultimately, on the whole process of the educational practice and the teacher is a facilitator and not an initiator of musical activities. However, the music curricula do not offer space for open-ended and pupil-led creativity as they offer specific activities that music teachers can choose to follow. Thus, the authenticity of creativity is questioned and points an impure progressivism.

It was found that music teachers do not give equal emphasis to all musical skills; they restrict their teaching to listening and singing, which according to teachers' responses, are not so demanding as other activities, yet allow pupils to have 'hands-on' musical engagement. Furthermore, classroom distraction and noise were blamed by teachers for the problems which are embedded in musical activities. Noise is also the main reason for the occasional inclusion of group activities in their teaching.

The discourse of pupils reporting music as a theoretical and hence monotonous subject exists. Examples of such cases documented music lessons that are not musically rich but instead subject-based, where students are treated like empty vessels for the transmission

of mere knowledge about music. Pupils put forward the repeatedly opposed constructs of a boring theoretical lesson and a joyful practical one. Pupils, in accordance with teachers, reported that composing is a neglected musical activity. Additionally, data suggest that pupils enjoy working in groups and acknowledge the merits of group work, although it is a strategy that is not preferred by music teachers.

In all, students' responses seem to confirm the music inspector's worries about music teachers delivering theoretical lessons. Whilst most teachers defended their theoretical approach by putting forward a number of constraints affecting their strategies, such as the practical difficulties of allowing pupils to work substantially in groups, pupils' discourse favoured group work as a path to mutual understanding, respect and friendship. Thus, the music inspector's discourse on curriculum activities is consonant with that of the students.

8.4 Curriculum assessment

Concerning the rhetorical base, the situation of formal assessment practices in the educational system of Cyprus is the most surprising finding, since they are completely omitted from the official documents of MoEC. As foreseen, the intended music curricula revealed similar weaknesses, as assessment procedures are almost inexistent. The existed assessment statement, which is repeated in all the intended music curricula and only slightly altered each time, is inadequate to substantially describe the practices that a music teacher should follow. To say the least, music teachers' evidence conveyed the anticipated negative impact when they said that each music teacher follows particular lines in terms of assessment issues. Music teachers often give good marks just to encourage and not hurt pupils. The most notable findings were those on pupils' assessment experiences; they admitted that this weakness was obvious to them, for assessment is monitored by and adjusted to, the perspectives of their particular teacher, who is likely to be very generous in terms of the given marks. Pupils involved in the present research believed that assessment in music had no particular importance, and regarded it as of no importance for their musical learning. Pupils assessed themselves as poorly musically educated and they were particularly open in stating that they accept good marks from music because they consider it a secondary subject. According to

pupils, assessment is done mainly through performing on the recorder. In summary, the assessment system is almost inexistent and relies on the teacher's personal method.

8.5 National Standards

The music inspector appeared troubled about the setting of national standards and unable to give a straightforward position, proving that a firm policy regarding this issue is absent. On the contrary, national standards appeared to be a necessity for music teachers as it would bring homogeneity in the way they assess. Likewise, students stressed the demand of national standards, as this would bring a more systematic and methodical assessment.

One could safely argue that the issues of curriculum assessment and national standards produce 'noise' and 'disturbance' in music education in Cyprus. Teachers and students strongly voiced the need for a firm assessment system, whilst the music inspector appeared unwilling to offer a direct answer on this issue.

8.6 Textbook

The music inspector advocated a series of independent books, one for every sub-unit of the music curriculum, and rejected the introduction of a single textbook. She explained that a single book would imprison the teacher and place emphasis on knowledge and not on musical activities as it should. In direct contradiction to the inspector's belief is the belief of the majority of teachers, who called for a single textbook with a common, predetermined content, activities, organisation, methods and procedures for assessment. Students voiced the notion that new books need to be written, for the existing ones are hardly ever used. Interestingly, students remarked that not only are new books needed, but they would also raise the status of the subject.

Thus, in summary, another cacophony exists between the inspector on the one side and the music teachers and students on the other side, this time regarding the introduction of a single textbook. The music inspector prefers a series of books for each sub-unit whilst the teachers and students are in favour of a single textbook.

8.7 Teachers' professionalism

From the point of view of the music inspector, teachers ought to be adequately trained to implement efficiently the curriculum (for example, to have competence in lesson planning). Furthermore, she pointed out that common educational values and enthusiasm for the job were also merits of the 'good' music teacher. However, she remarked that teachers' different foundations and backgrounds result in multiple teaching approaches and uncertain outcomes. Unfortunately, teachers reported a tension between their professional aspirations and realities. For the student, a key factor in music teaching is a good teacher. To them, a good teacher is one with the ability and willingness to communicate with students, listen to students' voices, and deliver enjoyable lessons. The actors' beliefs concerning the merits of a good teacher are, once more, diverse, producing opposing discourses.

8.8 Music technology

The inspector openly stated that schools are not well equipped with ICT resources, although increasing the use and knowledge of educational technology is one of the main goals of the Cypriot educational system. This situation was also confirmed by music teachers, who largely acknowledged that the low percentage of ICT utilisation is due to lack of resources as well as lack of expertise on their own part. . n. However, overall, teachers were in favour of integrating ICT into music education. One of the difficulties mentioned by students is lack of ICT equipment in music. Thus the first consonant discourse to emerge in this research is the agreement of the actors concerning on one hand, the value of ICT and on the other hand, the lack of sufficient ICT resourcing (and in teachers' cases, expertise).

8.9 Music inspector

The inspector's role is divided into two parts: teacher-counselling and evaluating. The role of the counsellor is the most important one for the inspector, a role that was seen by music teachers to be mainly positive. Only a few teachers identified gaps in the role of the inspector and gave negative comments. Thus, this agreement produces the second relatively consonant discourse in the research.

8.10 Summary

To conclude, most of the discourses that the present research teased out are opposing. There was dissonance on:

- curriculum aims
- curriculum content
- curriculum activities
- curriculum assessment and national standards
- the nature of the textbook, and
- teachers' professionalism.

Only two consonant discourses existed:

- the importance of ICT and
- the positive role of the music inspector.

It is interesting to note that teachers' voice and students' voice appeared to be closer to each other than to that of the inspector, although in one case, that of creativity, the inspector's opposition to theoretical lessons was consonant with the students' dislike for theoretical lessons.

What is documented in this chapter as a major outcome of the research findings is an overall *antagonism* between the rhetorical, intended, delivered and received curricula. Most importantly, this antagonism forms a *regulatory* pattern, a pattern of *ordinance* which decides the 'ultimates' for music education. This pattern related to the second major research question: how do the key actors' meanings interpolate each other to ultimately construct music education in Cyprus? In the next chapter, the summation of

these conflicting discourses is considered, as they ultimately construct music education for pupils – after a range of experiences of social influences. Specifically, the descriptive model that was developed in Chapter 3 is reviewed, to see how far it describes the trajectory of the education policy for music education. This will hopefully bring us full circle, and represent the conceptual process of education policy making and implementation.

9.1 Modelling music education policy

This chapter begins with a consideration of how far the theoretical model developed in Chapter 3 offers an effective basis for understanding education policy and curriculum implementation. Chapter 3 conceptualised the education policy process as inherently discursive and defines normative actions and knowledge as effects of the regulation of social and power issues. This regulation is in turn inscribed in different types of curricula, which define particular ‘ultimates’ for music education.

The present model was designed to describe the education policy process ontologically as a *polydynamic* process: *polyglot*, *polysynthetic*, *polymorphic* and *polycentric*. Making eclectic use of models provided by theorists of policy sociology (Chapter 3), it encompassed the data received from the four different contexts of key actors involved in the trajectory of music education in Cyprus (Chapters 4, 5, 6 and 7).

9.1.1 Polyglot

The present research documented many sources of originating discourses. MoEC, the music inspector, music teachers and pupils; all constantly interact to make their own policy making process. These voices are heard and highly contest within different agendas, to direct the trajectory of the policy process. Although MoEC and the rhetorical curricula have the most powerful voices, they do not completely silence the voices of the ‘underdogs’ in the policy process, as power is not exclusively reserved by those on top. All actors, either as collectivities or individuals, have some power to fight structural constraints and enter the trajectory at any time. Actors deploy their own discourses according to their own values, and it is the combination of these discourses that define music education. Policy and curriculum contexts with multiple voices clearly constitute the terrain as polyglot. Thus, the research accommodated the polyglot physiognomy of the model, and showed that all the actors can act politically, although constrained by structural limitations. Hence, these voices are rarely in

homophony with each other, as disagreements and conflicts associated with social realities and identities cause a cacophony.

9.1.2 Polysynthetic

Since the first stages of this research, it was argued that the policy process is not a phenomenon formed at the top of the trajectory at a macro level for the whole country and afterwards simply implemented and received at a micro level, for instance in schools. Instead, it was assumed that the macro and micro levels are synthesised as a process which dynamically involves all the actors in its trajectory, no matter at what level they act. In other words, the construction of music education is not a linear process from the ‘top-down’, but nor is it ‘bottom-up’. Indeed, the research reveals that the process is not a one way but rather a cyclical process. It involves different contexts at different levels, i.e. the macro and the micro levels, and all communicate with each other thus having a common centre. In other words, those contexts are concentric. This polysynthetic ontology of the policy process points to complexities that animate, and are dispersed through all contexts and levels. Furthermore, this polysynthetic physiognomy suggests that a research endeavour to establish the ‘definite’ truth concerning policy making and implementation is not only laborious but most probably impossible, since research pursues only some issues, and inevitably neglects others. Thus, any conclusions apply to specific contexts, and are not generalisable. In all, the model seems to be able to synthesise the complexities within all contexts and levels, as was at first conceived.

9.1.3 Polymorphic

Although from the beginning of this research policy contexts and curriculum contexts are interrelated, with the use of the research data this relationship is dramatically empowered. Policy contexts are clearly shown not to simply relate to curriculum contexts, but, most significantly, to propose respective curriculum contexts conveying meaningful intentions concerning worthwhile knowledge in music education. Actors have to compromise, or to fight, alter or defeat policy contexts in order to move towards curriculum contexts. In this way, curriculum contexts are placed in the hands of actors. Simply, curriculum is determined by policy; the former is the social and political product of the latter. The essence of this model lies in its competence to consider curriculum contexts as sites, deriving from policy contexts,

where competing modes of legitimate music education struggle to establish the legitimate truth. This perspective on the curriculum is valuable for focusing precisely on the histories that embed worthwhile knowledge in the curriculum. So actors' meanings are treated as modes of thinking that shape different worlds and musical identities. In this sense, this characteristic of policy contexts metamorphosed to curriculum contexts is critical for sketching the ideogram of actors.

9.1.4 Polycentric

The research also confirmed that various policy-making centres exist for policy-making action. These centres can be identified at personal, interpersonal, classroom, school, community, district and state (national) – even global - levels. Interestingly, within these centres multiple arenas exist, which struggle over the meaning of educational actions and thinking. For instance, the present research showed that two different ministries, i.e. the Ministry of Education and the Ministry of Finance, were competing with each other, putting forward their own agendas and causing the educational policy and the state to be inherently conflicting. The classroom is the narrowest site which produces policy practice, and is placed at the centre of the concentric circles. All these centres have equal significance, and can cause the fragmentation of policy making and implementation. Thus various centres make education policy, and each includes various arenas, constituting inherently conflicting centres.

After considering the data and research findings, it appears that the developed descriptive model can adequately describe the trajectory and can address the polydynamic physiognomy of the education policy process (Figure 9.1: Education Policy Contexts and Curriculum Contexts). It is the result of an attempt to develop an analytical model of socio-political discourse on music education policy and curriculum.

DIAGRAM REDACTED DUE TO THIRD PARTY RIGHTS OR OTHER LEGAL ISSUES



National context (Ministry of Education) —————

Figure 9.1: Education Policy Contexts and Curriculum Contexts

However, it is naïve to believe that this model cannot be subjected to criticisms, especially by those who challenge its philosophical stance. It is hoped that the model at least addresses the need for a change in our perspective concerning theorisations in the field of music education that fail to consider issues of power/knowledge; I do not claim that this model shows precisely how reality is.

9.2 Originality of the research

First, the present research, by focusing on historical, macro and micro agentic and structural formations emphasised the overriding significance of power/knowledge in the construction of music education. Thus it is suggested that music education, as a socio-political formation which is directed by structures, processes and values, should be construed within such a framework, if we are to track the conflicting discourses which struggle within music education and ultimately define what counts as worthwhile and legitimate knowledge.

Music educators and educationists – and not only they - should constantly stay attuned to how actors in music education go about producing their definitions and practices. Power issues will always be there, and should be borne in mind. The present theoretical model hopes to offer a heuristic theoretical tool to interrogate meanings within every context of the trajectory of music education, from its origins to its practice. Music education theories should give effective tools for creating harmonious music education. This means that actors' discourses need to work closely with each other in relation to music education's aims, contents, activities and assessment. In search for these discourses, the present research found that in the context of secondary music education in Cyprus the actors' voices perform a cacophony. Voices are in different modes that remind us of the Tower of Babel.

I suggest that modes of enquiry into music education ought to offer new ways of interrogating music teaching norms, ways of acting and thinking, and challenge some commonplace beliefs that influence music teaching. To provoke enlightening reflections, music education ought to develop an articulation that is grounded on clarified, re-examined and revisited systems of reasoning that expose the ways in which power defines through discursive practices what counts as musical knowledge.

Current philosophical perspectives on music education particularly attend to what it means to be musically educated in our days (e.g. Reimer, 2003; Elliot, 1995; Swanwick, 1999; Regelski, 1998). Since it is not my intention to provide an overview of musical theories dealing with this matter, I only show as an illustrative example how Swanwick's (1999) work

on the power/knowledge issue is elliptic. Swanwick, in his definition of music, as a mode of discourse, identifies four essential elements:

- We internally represent actions and events to ourselves; we *imagine*.
- We recognise and generate *relationships* between these images.
- We employ systems of signs, *shared vocabularies*.
- We negotiate and *exchange our thinking* with others.

(ibid: 7; original italics)

But what about *imaginations* which are constrained? What about *relationships* which are imposed? What about *vocabularies* which are proposed? What about *thinking* which is guided? It is in this sense that Swanwick's work is elliptic, failing to question the apparently obvious, the apparently normal, the apparently familiar, the apparently taken for granted. To put it bluntly, I assert that most current music education theories fail to offer convincing claims for their reasoning on music and music education.

Briefly, my argument concerning the production of knowledge for music education is this. I argue for a new identity for music education; an identity construction in which all involved actors participate towards the socio-political construction of music education's realities. We should be conscious of how ideology frames music education's aims, and privileges particular aspects of music; how social class leads pupils to particular musical preferences; how gender excludes both sexes from particular musical activities; how ethnicity patterns musical genres with distinct cultures; how cultural capital serves the musical elites and reproduces the musical canon. We should be conscious of this self-perpetuating music education hierarchy which encompasses music curriculum predispositions. In short, there is a need to challenge existing musical knowledge and reconsider the production process for new musical knowledge.

Second, there is no research in the field of music education that addresses the mediation of all actors and draws from the field of 'education policy studies'. Similar research in the area of music education is limited. In terms of theoretical concerns, Pitts (2000a), Cox (2002) and Spruce (2002) unfold and address issues of music education policy making and music

curriculum implementation, relating these to historico-political concerns, all situated in the specific context of Britain's music education. In terms of empirical research, Harland et al.'s (2000) documentation of a range of effects and effectiveness in school arts education and Finney's (2003) report on how a class of thirteen-year-olds and their music teacher experience music teaching, address similar pedagogical issues. Pitts (2001) examined the teachers' reflections on their professional identity and pupils' views on the music curriculum and suggested that these diverse sources of music educational values need to be placed at the centre of music education. Pitts pointed out that these neglected values constitute 'the wealth of experience and expertise to be found in everyday teaching and learning in music'.

Third, the present work treats the theory and practice of music education as an integrated totality, not neglecting either area. It aspires to solid foundations which embrace and unite theory and practice of music education.

Fourth, MayDay Group¹ Action Ideal No. 5 asserts that 'in order to be effective, music educators must establish and maintain contact with ideas and people from other disciplines' (MayDay Group, 1997: 5). Detels (2000), commenting on this ideal, argues in favour of an interdisciplinary education in music, and says that:

our failure to provide integrative, interdisciplinary education in music and all the arts has resulted in the proliferation of disciplinary and subdisciplinary specialists that interact mainly with one other, and the neglect of the arts in general education. Ultimately, this approach leads to isolation and irrelevance. The way out lies in softening the disciplinary boundaries of music and reconnecting with the world.

(Detels, 2000: 17)

To overcome this failure, discourses from the fields of policy sociology, curriculum studies and the sociology of music education have enriched the 'fragmentary, over-specialised' literature of music education, offering in-depth insights from general education (ibid.).

¹ The MayDay Group has members from all over the world and attempts to promote international theorising in music education. It attempts '(a) to apply critical theory and critical thinking to the purposes and practices of music education, and (b) to affirm the central importance of musical participation in human life and, thus, the value of music in the general education of all people' (MayDay Group, 1997)

In sum, this thesis emphasises the significance of a socio-political understanding of music education, and illuminates the powerful process of the construction of musical knowledge. In this sense the study can be viewed as promoting the production of knowledge in the priority areas:

- There is a need to pay attention to all actors' meanings and negotiations, so that we better understand the possibilities for accessing musical knowledge.
- There is a need to challenge current music educational theories which fail to take account of the construction of musical identities for each individual actor.
- Musical education discourse might gain much if it took into account ideas and knowledge from other disciplines within social science.

I hope that the present research produces noteworthy meanings for every reader, but further ongoing reflections will depend entirely on the reader's research identity - as it was with my interpretations in the present research.

9.3 Research reflections and implications for future research

Data drawn from different education policy and curriculum contexts allowed for analysis on various counts. However, I felt at certain points of the research that some more specific and particular complementary insights on pupils' and teachers' everyday classroom activities and interaction would have been of great benefit. Case-studies, participant observations or ethnographies of individual schools and classroom apparatuses, including observations of pupils and teachers, could have given detailed accounts of everyday pedagogies. Such contextualised data could be a valuable element – if this research is pursued in future.

As it is now suggested that this research can be enriched downwards, similarly it can be extended at a global level, adding in this way one more context to the model. Not only in the case of Cyprus – especially now that it is entering the EU – but also all over the world, international bodies are influencing the educational systems of nations. In future research, more forces, for instance economic and commercial interests can additionally be tackled.

Hence the global can be compared with the local, allowing a fuller description of the trajectory of music education policy.

The present research raised ethical issues, for the milieu of education in Cyprus is restricted and thus in the adaptation policy context the inspector was identified as its sole key actor. As this was the first research in music education that was dealing with such issues, I felt that I had a particular responsibility to stand back to some extent and not intrude in areas where I might not be welcome. Policy makers acting in the education policy formation context were not interviewed, and similarly, a permission to attend meetings of upper policy makers of MoEC was not requested. In future, more qualitative data could be gathered from MoEC.

Finally, the present research gathered empirical data at a specific time. For this reason, it might be worth gathering comparative data in future and at different time intervals; the same or different actors may yield data that can indicate possible changes in the practices adopted by music education actors.

9.4 Music education: a way ahead

The overarching concern of this research was to stress the need to approach music education from a socio-political perspective, rejecting anachronistic, perennial and banal theories. The impetus for this need has its roots in sources and issues of power and control over legitimate knowledge and the *modus operandi* for music education. Music education policy needs to consider such socio-political issues, for the music curriculum includes these dimensions in its ontology as an effect of ordinance and regulation. Hence the music curriculum needs to be placed at the heart of the sociology of curriculum knowledge.

Music education is an inherently conflicting site, hosting the opposing discourses of its key actors. It is a socially constructed educational field. Thus any genuine research on music education policy and curriculum relates to unearthing the discourses tied to issues of power. Such an endeavour deals essentially with historico-political and educational contexts where discourses are *currently* developed or were developed in the *past*. However, it should be borne in mind that present and past discourse struggles direct the future of music education by

including or excluding certain educational possibilities or common sense music education practices.

The research identified that contradicting ideologies and values exist in music education trajectories which fight or compromise, and silence or empower past or new aspirations. Interestingly, all actors are to some extent policy makers; even bottom-level actors still have agentic possibilities over the structures of policy making. Thus the research findings suggest that music education is a crucial matter for all actors, not just upper level actors, such as the state, and its bureaucrats such as the music inspector. It is not simply that, 'Music Matters'², but better, music is a matter for all – including music teachers and pupils (not to mention the parents, the political parties, the teachers' union, etc).

Music teachers have a decisive role to play as policy makers, and should stop being treated simply as curriculum implementers. The present research has shown that teachers' values impose music educational practice. Music teachers judge and decide *what* to teach (content), *when* to teach it (time), *how* to teach it (methodology and musical activities), to *whom* pupils (pupils' differentiation). As Walsh (1993) said, one's values dictate ones aims. This means that values pre-exist and direct practices; politics precede methodologies. Hence music teachers need to reconsider and re-define their professional identity and act as professionals who are aware what is the best for music education.

To put it simply, music teachers' occupational role demands ways of considering the complexities which they encounter in their work. Also, curriculum and professional support are confirmed to be significant.

Green (2001) powerfully showed how popular musicians – and in general pupils – construct their own musical identities. Pupil musical values and voices are, if not silenced, at least

² Expression borrowed from David Elliot's book *Music Matters* (1995)

marginalised in formal music education, resulting in what in her earlier work *Music on Deaf Ears* (1988) called 'alienation'; pupils find formal music education boring and difficult to relate to. Similarly, pupils participating in the present research strongly called out for their voices to be heard. Their comments prove that pupils' music educational aspirations are alienated from those that are imposed on them by intended music curriculum. To put it in Green's terms, with imposed, alienating curricula music education could hardly be celebrated by pupils. Pupils' musical preferences ought to be considered, so that they may be celebrated through a music education that values the rich musical heritage of a globalised world. While the rhetorical and intended music curricula remain exclusive, the delivered and received music curricula require us to constantly challenge issues of power and to hear the voice of the bottom-level actors. It is the only way ahead to celebrate and affirm music education.

Upper-level actors, i.e. mainly the state and curriculum designers, need to be conscious and aware of how structural limitations are embodied in music curricula through the policy making process. A curriculum that is centrally imposed, as in the case of Cyprus, silences the voices of the bottom-level actors. As new definitions and commonsense approaches to music education require reconsideration and moving beyond 'indisputable' music education knowledge, revised or new ways of construing a theory of music education need to be found.

It is at this point that intellectual thinkers about music education are to make their contribution. Their contribution can be to question the production of the regular operational modes of and for music education. Operational modes are 'arranged' by powerful socio-political structures and are conveyed in education policy and curriculum contexts. This process should be broken if music education is to head to a better future. No matter how demanding and hard it will be, intellectuals are called to develop a political understanding of music education's ontology, epistemology and methodology.

APPENDICES

**Appendix 1: Application and letter of permission for the conduct of the
research**

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6 Νοεμβρίου 2002

Κον Α. Σκοτεινό
Διευθυντή Μέσης Εκπαίδευσης
Υπουργείο Παιδείας και Πολιτισμού
Λευκωσία

ΘΕΜΑ: Παραχώρηση άδειας για συλλογή δεδομένων για εκπαιδευτική έρευνα
σε σχολεία της Μέσης Εκπαίδευσης

Αξιότιμε Κύριε

Είμαι καθηγήτρια Μουσικής στη Μέση Εκπαίδευση (σε μόνιμη θέση) και διδάσκω σε σχολεία της Λευκωσίας.

Παράλληλα εκπονώ διδακτορική διατριβή με θέμα «Η Μουσική Εκπαίδευση στην Κύπρο: από την εκπαιδευτική πολιτική στην πράξη» στο Institute of Education του Πανεπιστημίου του Λονδίνου. Στο πλαίσιο αυτό διεξάγω εκπαιδευτική έρευνα στο χώρο της μουσικής εκπαίδευσης με την οποία εξετάζω τη διαδικασία διαμόρφωσης της μουσικής εκπαίδευσης στην Κύπρο σαν αποτέλεσμα πορείας εκπαιδευτικής πολιτικής και εφαρμογής της.

Μεθοδολογικά κρίθηκε απαραίτητη η συλλογή δεδομένων από καθηγητές Μουσικής και μαθητές μέσω ερωτηματολογίου και ομαδικών συνεντεύξεων αντίστοιχα. Για τούτο παρακαλώ όπως μου παραχωρήσετε σχετική άδεια. Επισυνάπτω τόσο το ερωτηματολόγιο που προορίζεται για τους καθηγητές όσο και το πλάνο της ομαδικής συνέντευξης που προορίζεται για τους μαθητές.

Σκοπεύω να συλλέξω τα δεδομένα αυτά κατά την περίοδο 20/11/2002 μέχρι 20/01/2003. Σας διευκρινίζω πως οι συνεντεύξεις με τους μαθητές θα διεξαχθούν κατά τη διάρκεια των διαλειμμάτων ώστε να μη χαθεί διδακτικός χρόνος.

Η επιβλέπουσα καθηγήτρια Dr Lucy Green (L.Green@sta02.ioe.ac.uk) βρίσκεται στη διάθεσή σας για οποιοσδήποτε διευκρινίσεις που εσείς κρίνετε απαραίτητες.

Με την ολοκλήρωση της έρευνας και την ανάλυση των αποτελεσμάτων θα παραλάβετε σύντομη έκθεση με την περιγραφή τους.

Με εκτίμηση

Αντωνία Φοράρη

Κοιν. ΕΜΕ Μουσικής



7.19.46.7

ΥΠΟΥΡΓΕΙΟ ΠΑΙΔΕΙΑΣ ΚΑΙ ΠΟΛΙΤΙΣΜΟΥ
ΓΡΑΦΕΙΟ ΔΙΕΥΘΥΝΤΗ ΜΕΣΗΣ ΕΚΠΑΙΔΕΥΣΗΣ
1434 ΛΕΥΚΩΣΙΑ

Κυρίαν
Αντωνία Φοράρη
Καθηγήτρια Μουσικής
ΠΜΠ11426
Νικοδήμου Μυλωνά 9^Α
Στρόβολος
2035 Λευκωσία
Τηλέφωνο: 99 419348
Τηλεμοιότυπο: 22 490847

28 Νοεμβρίου 2002

**Θέμα: Παραχώρηση άδειας για συλλογή δεδομένων για εκπαιδευτική
έρευνα σε σχολεία της Μέσης Εκπαίδευσης**

Αναφορικά με το πιο πάνω θέμα σας πληροφορώ ότι το αίτημά σας για παραχώρηση άδειας για διεξαγωγή έρευνας μέσω ερωτηματολογίου και ομαδικών συνεντεύξεων εγκρίνεται νοουμένου ότι:

1. Θα συνεννοηθείτε με τους διευθυντές των σχολείων εκ των προτέρων και θα έχετε τη συγκατάθεσή των καθηγητών Μουσικής που θα απαντήσουν το ερωτηματολόγιο.
2. Δε θα χαθεί διδακτικός χρόνος.
3. Τα αποτελέσματα της έρευνας αυτής θα κοινοποιηθούν στο Υπουργείο Παιδείας και Πολιτισμού.

Ανδρέας Σκοτεινός
Διευθυντής Μέσης Εκπαίδευσης

Αντωνία Φοράρη
ΠΜΠ 11426
Νικοδήμου Μυλωνά 9Α
Στρόβολος
2035 Λευκωσία

Τηλέφωνο: 99 419348
Τηλεομοιότυπο: 22 490847

28 Νοεμβρίου 2002

Κον Α. Σκοτεινό
Διευθυντή Μέσης Εκπαίδευσης
Υπουργείο Παιδείας και Πολιτισμού
Λευκωσία

ΘΕΜΑ: Παραχώρηση άδειας για συλλογή δεδομένων για εκπαιδευτική έρευνα
σε σχολεία της Μέσης Εκπαίδευσης

Αξιότιμε Κύριε

Με επιστολή μου ημερομηνίας 6 Νοεμβρίου 2002 σας παρακαλούσα όπως μου παραχωρήσετε σχετική άδεια για συλλογή δεδομένων για εκπαιδευτική έρευνα σε σχολεία Μέσης Εκπαίδευσης. Σας υπενθυμίζω πως η άδεια αυτή αφορά διδακτορική διατριβή που εκπονώ με θέμα «*Η Μουσική Εκπαίδευση στην Κύπρο: από την εκπαιδευτική πολιτική στη πράξη*» στο Institute of Education του Πανεπιστημίου του Λονδίνου, στο πλαίσιο της οποίας συλλέγω δεδομένα από καθηγητές Μουσικής και μαθητές μέσω ερωτηματολογίου και ομαδικών συνεντεύξεων αντίστοιχα.

Με την παρούσα επιστολή μου σας παρακαλώ όπως στην πιο πάνω άδεια συμπεριλάβετε άδεια και για την πρόσβασή μου στο Αρχείο του Υπουργείου Παιδείας και Πολιτισμού. Η συγκεκριμένη συλλογή πληροφοριών από έγγραφα του Υπουργείου Παιδείας και Πολιτισμού αφορούν στη χάραξη της εκπαιδευτικής πολιτικής όπως αυτή διαφαίνεται κυρίως από την απόφαση για εισαγωγή του θεσμού του Ενιαίου Λυκείου.

Η παράλειψη αυτή οφείλεται σε άγνοια μου πως η πρόσβαση στο Αρχείο του Υπουργείου Παιδείας και Πολιτισμού απαιτεί σχετική άδεια.

Σας ευχαριστώ εκ των προτέρων.

Με εκτίμηση

Αντωνία Φοράρη

Αντωνία Φοράρη

*Εγκρίνεται, νοσηλείου
όχι θα. παρακαλείται
η αρμόδια του Αρχείου
Αντωνία Φοράρη
8/1/03*

**Appendix 2: Questionnaire cover letter and teachers' questionnaire; in
Greek and English**

Dear Sir/ Madam

As part of a doctoral thesis that I am pursuing at the Institute of Education, University of London, I am conducting an educational research in the field of music education. With this research I wish to examine the process through which music education in Cyprus is formed.

With the present letter I kindly request you to complete the attached questionnaire with your viewpoints on the Music Curriculum, the way it is implemented in practice and is received by students in relation to its *content*, its *activities*, its *aims* and *goals* and in the end its *assessment*. Your viewpoints will enormously contribute to the enrichment of knowledge in the field of music education in Cyprus.

Please fill in the questionnaire honestly and thoroughly. Filling in the questionnaire will approximately take you 35 minutes. I strongly assure you that the answers you provide will remain strictly confidential and be used only for the purposes of the specific research.

Please fill in **anonymously** some of your personal details. Complete your name **only** in case you want to participate in interviews that might follow up.

For the return of the questionnaire please place it in the enclosed stamped envelope. My address is already written on the envelope and the postal fee is prepaid.

You can freely contact me for further clarifications or details.

When the data analysis is completed you will receive at your school a short abstract of the major findings of the research.

I sincerely thank you for your professional opinion on the above topic.

Respectfully,

Antonia Forari

Antonia Forari
9A Nicodemou Mylona Street
Strovolos
2035 Nicosia

andonea@cytanet.com.cy
Tel: 22-424004/ 99-419348
Fax: 22-490847

QUESTIONNAIRE
MUSIC CURRICULUM OF UNIFIED LYCEUM
CONTENT, ACTIVITIES, ASSESSMENT, AIMS – GOALS, IMPLEMENTATION

I remind you that the answers you provide are *strictly confidential*.
Please ✓ where necessary.

- Sex: Male ☐ Female ☐
- Age: under 24 ☐ 25-34 ☐ 35-44 ☐ 45-54 ☐ 55-63 ☐
- Years of experience: 0-2 ☐ 3-9 ☐ 10-19 ☐ 20-29 ☐ more than 30 ☐
- Academic Qualifications: Conservatory ☐ Undergraduate ☐ Postgraduate ☐
- Years of experience in Unified Lyceum: during 2000-2001 ☐ 2001-2002 ☐ 2002-2003 ☐
- District: Nicosia ☐ Limassol ☐ Larnaca ☐ Paphos ☐ Famagusta ☐

PART ONE: CONTENT

1. How often do you include in your teaching the following styles of music? (please ✓)	Extremely Often	Very often	Occasional	Rare	Never
Ancient Greek Music - Byzantine Music					
Cypriot and Greek Traditional Music					
Traditional World Musics					
Western Classical Music (Middle Ages, Renaissance, etc)					
Trends of 20 th century – Electronic Music					
Rebetiko – Light – Art Greek Song					
National – Eptanisiaki Scholi – Contemporary Greek					
Greek and Western Pop/Rock Music					
Contemporary Cypriot Music					
Music from Cinema					
Texture (monophony, polyphony, homophony, heterophony)					
Human Voice (Phonology)					
Beginnings of Music (sound organisation, first instruments)					
Other/s, please specify:					

2. Comment why you choose to teach more often these specific styles of music.

3a. Which of the above styles do you think students enjoy more?

3b. Why you believe this is happening?

PART TWO: ACTIVITIES

4. How often do you use in your teaching the following activities?	Extremely often	Very often	Occasional	Rare	Never
Singing					
Performing					
Listening					
Composing					
Orchestration					
Analysis					
Improvisation					
Movement – Choreography					
Music reading and writing					
Music technology					
Study and Research (Project)					
Other/s, please specify:					

5. Comment why you prefer to use more often in your teaching these specific activities.

6. How often do you include group activities in your teaching?

Extremely often ☐

Very often ☐

Occasional ☐

Rare ☐

Never ☐

Please justify your answer.

PART THREE: ASSESSMENT

7. How often do you use the following methods of assessment?	Extremely Often	Very often	Occasional	Rare	Never
Personal mark book					
Written tests and exercises					
Performing					
Portfolio					
Aural tests					
Recording compositions					
Self-assessment tests					
Students' presentations					
Video					
Other/s, please specify:					

8. What is your view concerning the issue of Student Assessment in relation to the teaching of music in Cyprus?

9. Do you think that national standards of assessment should be set for music education?
 Extremely ☐ Very ☐ Moderately ☐ A little ☐ Not at all ☐
 Please justify your answer.

PART FOUR: AIMS- GOALS

10a. What do you consider as substantial contribution of music education to a student?

10b. Please justify your answer.

PART FIVE: IMPLEMENTATION

11a. To what extent do you follow the curriculum in your teaching in relation to the following (please ✓)	Extremely	Very	Moderately	A little	Not at all
Aims and Goals					
Content					
Activities					
Assessment					

11b. Please justify the answer you gave above.

12. How often do you use Music Technology as a helpful tool in your teaching?

(e.g. computer, music software, Internet, etc)

Extremely often ☐

Very often ☐

Occasional ☐

Rare ☐

Never ☐

Please justify your answer.

13. To what extent do you think music education in Cyprus is facing problems that are deriving from the following? (please ✓)	Extremely	Very	Moderately	A little	Not at all
Inexistence of a teaching music textbook					
Too many extra-curricular activities (Choir, etc)					
Lack of national standards					
No resources and facilities					
No curriculum guidance					
Students' negative attitude					
Lack of music teachers' teaching qualities					
Teachers' lack of interest for their work					
Work stress					
Other/s, please specify:					

14. Considering that for music teaching none music textbook is used with common and predefined content, activities, organisation, methods and assessment, do you think that there is a need for such a textbook?

Extremely ☐

Very ☐

Moderately ☐

A little ☐

Not at all ☐

Please justify your answer.

15a. What do you think it needs to be done so that music education in Cyprus is improved?

15b. Please justify your answer.

16. How do you think is the students' attitude towards music?

Very positive ☐

Positive ☐

Neutral ☐

Negative ☐

Very negative ☐

Please justify your answer.

17. What feelings do you have in relation to the profession you practise?

Very positive ☐

Positive ☐

Neutral ☐

Negative ☐

Very negative ☐

Please justify your answer.

18. How helpful do you find the role of the music inspector for the implementation of the music curriculum.

Extremely ☐

Very ☐

Moderately ☐

A little ☐

Not at all ☐

19. Please use this space for any additional information.

Thank you for your participation in the research.

You will receive a short abstract of the major findings when the analysis is completed.

Please return the questionnaire a.s.a.p. using the pre-paid self-addressed envelop. My address is already written on the envelope.

In case you are willing to participate in interviews that might follow up, please write your name and contact details.

Name (optional):.....

Address:

Telephone:

ΕΡΩΤΗΜΑΤΟΛΟΓΙΟ
ΑΝΑΛΥΤΙΚΟ ΠΡΟΓΡΑΜΜΑ ΜΟΥΣΙΚΗΣ ΕΝΙΑΙΟΥ ΛΥΚΕΙΟΥ
ΠΕΡΙΕΧΟΜΕΝΟ, ΔΡΑΣΤΗΡΙΟΤΗΤΕΣ, ΑΞΙΟΛΟΓΗΣΗ, ΣΚΟΠΟΙ-ΣΤΟΧΟΙ, ΕΦΑΡΜΟΓΗ

Σας υπενθυμίζω πως οι απαντήσεις που δίνετε είναι απόλυτα εμπιστευτικές.
 Παρακαλώ βάλτε ✓ όπου χρειάζεται.

- Φύλο: Άνδρας ☐ Γυναίκα ☐
- Ηλικία: κάτω των 24 ☐ 25-34 ☐ 35-44 ☐ 45-54 ☐ 55-63 ☐
- Χρόνια Υπηρεσίας: 0-2 ☐ 3-9 ☐ 10-19 ☐ 20-29 ☐ πέραν των 30 ☐
- Ακαδημαϊκά Προσόντα: Πτυχίο/ Δίπλωμα Ωδείου ☐ Πανεπιστημιακό Πτυχίο ☐ Μεταπτυχιακό ☐
- Υπηρεσία σε Ενιαίο Λύκειο κατά σχολική χρονιά: 2000-2001 ☐ 2001-2002 ☐ 2002-2003 ☐
- Επαρχία Ενιαίου Λυκείου: Λευκωσία ☐ Λεμεσός ☐ Λάρνακα ☐ Πάφος ☐ Αμμόχωστος ☐

ΜΕΡΟΣ Α: ΠΕΡΙΕΧΟΜΕΝΟ

1. Πόσο συχνά διδάσκετε τα παρακάτω;	Πάρα πολύ	Πολύ	Αρκετά	Λίγο	Ποτέ
Αρχαιοελληνική Μουσική – Βυζαντινή Μουσική					
Κυπριακή και Ελληνική Παραδοσιακή Μουσική					
Παραδοσιακές Μουσικές του Κόσμου					
Δυτική Κλασική Μουσική (Μεσαίωνας, Αναγέννηση, κτλ)					
Τάσεις του 20ού αιώνα – Ηλεκτρονική Μουσική					
Ρεμπέτικο – Ελαφρό – Έντεχνο Ελληνικό Τραγούδι					
Εθνική Σχολή – Επτανησιακή Σχολή – Σύγχρονη Ελληνική					
Ελληνική και Δυτική Ποπ/ Ροκ Μουσική					
Σύγχρονη Κυπριακή Μουσική					
Μουσική Τεχνολογία					
Μουσική από τον Κινηματογράφο					
Υφή (Μονοφωνία, Πολυφωνία, Ομοφωνία, Ετεροφωνία)					
Ανθρώπινη Φωνή (Φωνολογία)					
Απαρχές της Μουσικής (οργάνωση ήχου, τα πρώτα όργανα)					
Άλλο/α, παρακαλώ διευκρινίστε:					

2. Σχολιάστε γιατί επιλέγετε να διδάσκετε συχνότερα τα συγκεκριμένα.

3α. Ποια από τα παραπάνω πιστεύετε πως απολαμβάνουν περισσότερο οι μαθητές;

3β. Για ποιους λόγους πιστεύετε συμβαίνει αυτό;

ΜΕΡΟΣ Β: ΔΡΑΣΤΗΡΙΟΤΗΤΕΣ

4. Πόσο συχνά χρησιμοποιείτε στη διδασκαλία σας τις παρακάτω δραστηριότητες;	Πάρα πολύ	Πολύ	Αρκετά	Λίγο	Ποτέ
Τραγούδι					
Εκτέλεση					
Ακρόαση					
Σύνθεση					
Ενορχήστρωση					
Ανάλυση					
Αυτοσχεδιασμό					
Κίνηση – Χορογραφία					
Μουσική ανάγνωση και γραφή					
Μουσική Τεχνολογία					
Μελέτη και Έρευνα (Project)					
Άλλο/α, παρακαλώ διευκρινίστε:					

5. Σχολιάστε γιατί επιλέγετε να χρησιμοποιείτε συχνότερα στη διδασκαλία σας τις συγκεκριμένες δραστηριότητες.

6. Πόσο συχνά συμπεριλαμβάνετε ομαδικές εργασίες στη διδασκαλία σας;
 Πάρα πολύ ☐ Πολύ ☐ Αρκετά ☐ Λίγο ☐ Καθόλου ☐
 Παρακαλώ δικαιολογήστε την απάντησή σας.

ΜΕΡΟΣ Γ' ΑΞΙΟΛΟΓΗΣΗ

7. Πόσο συχνά χρησιμοποιείτε τις ακόλουθες μεθόδους αξιολόγησης;	Πάρα πολύ	Πολύ	Αρκετά	Λίγο	Ποτέ
Προσωπικό βαθμολόγιο					
Γραπτά διαγωνίσματα και ασκήσεις					
Εκτέλεση οργάνου					
Φάκελο επιτευγμάτων (Portfolio)					
Ακουστικές διαγνωστικές ασκήσεις					
Ηχογράφηση συνθέσεων					
Τεστ αυτο-αξιολόγησης μαθητών					
Παρουσιάσεις μαθητών					
Βίντεο					
Άλλο/α, παρακαλώ διευκρινίστε:					

8. Ποια είναι η άποψή σας για το ζήτημα της Αξιολόγησης του μαθητή σε σχέση με το μάθημα της Μουσικής στην Κύπρο.

9. Πιστεύετε πως χρειάζεται να τεθούν παγκύπρια επίπεδα αξιολόγησης για το μάθημα της Μουσικής;

Πάρα πολύ ☐

Πολύ ☐

Αρκετά ☐

Λίγο ☐

Καθόλου ☐

Παρακαλώ δικαιολογήστε την απάντησή σας.

ΜΕΡΟΣ Δ: ΣΚΟΠΟΙ - ΣΤΟΧΟΙ

10α. Τι θεωρείτε ως ουσιαστική προσφορά του μαθήματος της Μουσικής προς το μαθητή;

10β. Παρακαλώ δικαιολογήστε την απάντησή σας.

ΜΕΡΟΣ Ε: ΕΦΑΡΜΟΓΗ

11α. Σε ποιο βαθμό ακολουθείτε το Αναλυτικό Πρόγραμμα της Μουσικής στη διδασκαλία σας σε σχέση με τα παρακάτω; (παρακαλώ ✓)	Πάρα πολύ	Πολύ	Αρκετά	Λίγο	Καθόλου
Σκοποί και Στόχοι					
Περιεχόμενο					
Δραστηριότητες					
Αξιολόγηση					

11β. Παρακαλώ δικαιολογήστε την πιο πάνω απάντησή σας.

12. Πόσο συχνά χρησιμοποιείτε τη Μουσική Τεχνολογία ως βοηθητικό εργαλείο στη διδασκαλία σας; (π.χ. ηλεκτρονικό υπολογιστή, μουσικό λογισμικό, Internet, κ.ά.)

Πάρα πολύ ☐ Πολύ ☐ Αρκετά ☐ Λίγο ☐ Καθόλου ☐

Παρακαλώ δικαιολογήστε την απάντησή σας.

13. Σε ποιο βαθμό πιστεύετε ότι η μουσική εκπαίδευση στην Κύπρο αντιμετωπίζει προβλήματα που απορρέουν από τα παρακάτω; (παρακαλώ ✓)	Πάρα πολύ	Πολύ	Αρκετά	Λίγο	Καθόλου
Έλλειψη διδακτικού βιβλίου					
Πληθώρα εξωδιδακτικών δραστηριοτήτων (Χορωδία, κ.α.)					
Μη καθορισμός παγκύπριων επιπέδων					
Ελλείψεις σε μέσα, εξοπλισμό και υλικά					
Ασαφή Αναλυτικά Προγράμματα Μουσικής					
Αρνητική στάση μαθητών					
Διδακτική ανεπάρκεια του καθηγητή μουσικής					
Έλλειψη ενδιαφέροντος από τον καθηγητή για το έργο του					
Πιεστικό πρόγραμμα εργασίας του καθηγητή μουσικής					
Άλλο/α, παρακαλώ διευκρινίστε:					

14. Λαμβάνοντας υπόψη πως στη διδασκαλία της Μουσικής δεν χρησιμοποιείται ένα συγκεκριμένο διδακτικό βιβλίο με κοινό και καθορισμένο περιεχόμενο, δραστηριότητες, οργάνωση, μεθόδους και αξιολόγηση, πιστεύετε πως υπάρχει ανάγκη για ένα τέτοιο διδακτικό εγχειρίδιο;

Πάρα πολύ ☐ Πολύ ☐ Αρκετά ☐ Λίγο ☐ Καθόλου ☐

Παρακαλώ δικαιολογήστε την απάντησή σας.

15α. Τι νομίζετε ότι χρειάζεται να γίνει ώστε να βελτιωθεί η μουσική εκπαίδευση στην Κύπρο;

15β. Παρακαλώ δικαιολογήστε την απάντησή σας.

16. Ποια είναι κατά την άποψή σας η στάση των μαθητών απέναντι στο μάθημα της Μουσικής;

Πολύ θετική ☐

Θετική ☐

Ουδέτερη ☐

Αρνητική ☐

Πολύ Αρνητική ☐

Παρακαλώ δικαιολογήστε την απάντησή σας.

17. Ποια είναι τα αισθήματα που σας διακατέχουν σε σχέση με το επάγγελμα που ασκείτε;

Πολύ Θετικά ☐

Θετικά ☐

Ουδέτερα ☐

Αρνητικά ☐

Πολύ Αρνητικά ☐

Παρακαλώ δικαιολογήστε την απάντησή σας.

18. Πόσο βοηθητικό βρίσκετε τον ρόλο του επιθεωρητή Μουσικής στην εφαρμογή του Αναλυτικού Προγράμματος της Μουσικής;
Πάρα πολύ ☐ Πολύ ☐ Αρκετά ☐ Λίγο ☐ Καθόλου ☐
Παρακαλώ δικαιολογήστε την απάντησή σας.

19. Παρακαλώ χρησιμοποιείτε αυτό το χώρο για οποιεσδήποτε επιπρόσθετες πληροφορίες.

Ευχαριστώ για τη συμμετοχή σας στην παρούσα έρευνα.

Μόλις ολοκληρωθεί η έρευνα θα παραλάβετε στο σχολείο σας σύντομη έκθεση των αποτελεσμάτων. Παρακαλώ επιστρέψετε το συντομότερο δυνατό το ερωτηματολόγιο χρησιμοποιώντας τον επισυναπτόμενο φάκελο. Το ταχυδρομικό τέλος είναι προπληρωμένο και η διεύθυνση επιστροφής του ερωτηματολογίου ήδη αναγράφεται.

Στην περίπτωση που επιθυμείτε να συμμετέχετε σε προσωπικές συνεντεύξεις, που τυχόν να ακολουθήσουν, παρακαλώ γράψετε το όνομα και τη διεύθυνσή σας.

Όνομα:.....

Διεύθυνση:.....

Τηλέφωνο:.....

Appendix 3: Students' group interview schedule

STUDENTS' GROUP INTERVIEW SCHEDULE

Sample

- 4 group interviews
- Each group consists of 4-5 students; both sexes; with and without extra music tuition.
- Duration: around 45 minutes.

Aims of the Interview

What are the pupils' beliefs in terms of their understanding and experience of music education in Cyprus?

Setting up the interview...

1. Introduce myself as a music teacher and a student of London University.
2. State:
 - the necessity of this interview, i.e. part of my degree.
 - the specific aims of this interview:
 - To get information on what counts for them as good music education,
 - What do they like/enjoy/value/what interests them most in their music education?
 - What are their ideas/beliefs on music education?
 - What is their music education usually like?
3. Acknowledge issues of confidentiality and anonymity; clarify my role as an interviewer, i.e. a student and not a teacher.

Semi-structured interview schedule

1. Preliminary Questions

- What styles of music do you listen to outside school?
- Do you play or sing anywhere?
- Are you involved in any kind of musical activities?

2. Content

- Would you like to be taught these kinds of music at school?
- What kinds of music are you usually taught?

Make sure that:

- I ask about all kinds of music, e.g. jazz, popular music, etc.

3. Activities

- What do you most like doing in music classes?
- What do you usually do?

Make sure that:

- All activities are covered, i.e. rhythmic exercises, singing, performing, listening, composing, improvising, music and movement. “Do you do this...?”

4. Aims

Remember a good music teacher you had...

Why did you like him/her?

What did he/she offer you?

Make sure that:

- All three domains are covered (3 domains, i.e. cognitive, psychomotor, emotional).

5. Assessment

- How did he/she test you?
- Do you mind that you do not have a textbook and exercise book?

Make sure to:

- Ask whether you do written exercises and tests, play instruments one by one, sing solo, do homework, oral-aural tests, composing.

6. Extra-curricular activities

- Do you participate in the school choir? If so, why?

7. Practice of Music Curriculum

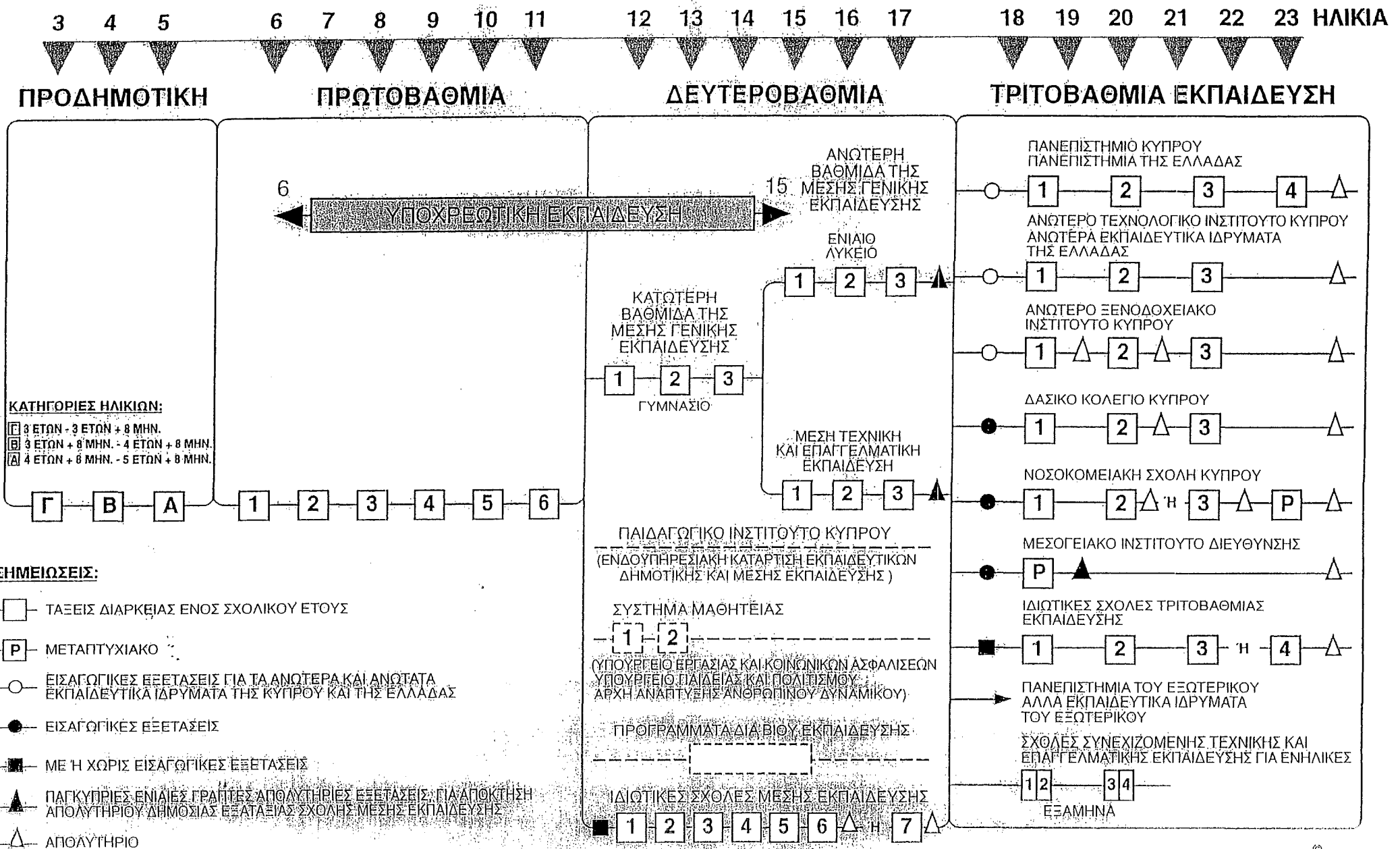
- Do you enjoy it?
- How do you value music as a school subject? In relation to other curriculum subjects?
- How do you see the status of music as a school subject?

8. Concluding Questions

- How did you find our conversation?
- How important do you think these issues are?
- What is more important than these issues for music education?
- What would you like to change in music education in the future?

Appendix 4: The structure of the educational system of Cyprus (in Greek)

ΔΟΜΗ ΤΟΥ ΕΚΠΑΙΔΕΥΤΙΚΟΥ ΣΥΣΤΗΜΑΤΟΣ ΤΗΣ ΚΥΠΡΟΥ



Appendix 5: Teaching periods per week in the Unified Lyceum

The Eniaio Lykeio (a type of comprehensive school)

as implemented from 2000-2001

Periods of teaching per week and number of options from each cycle of subjects

Grades Subjects	Grade A	Grade B	Grade C	TOTAL
Common Core Subjects	35 per.	19 per.	13 per.	67 per.
Optional stream Subjects	0	3 or 4 subjects amounting to 12 to 16 per.	4 or 5 subjects amounting to 16 to 20 per.	28 to 36 per.
Subjects of enrichment or special interest	0	0 or 2 subjects amounting to 0 to 4 per.	1 or 3 subjects amounting to 2 to 6 per.	2 to 10 per.
Total	35 periods	35 periods	35 periods	105 periods

The Eniaio Lykeio (a type of comprehensive school)

as implemented from 2000-2001

Common Core topics and periods of teaching per week

Subject	Grade A	Grade B	Grade C
1. Religious Education	2	2	1.5
2. Modern Greek	4	5	5
3. Civics	-	1	-
4. Biology-Anthropology-Botany	1	-	-
5. Music	1	-	-
6. Art	1	-	-
7. Physical Education	2	1	1
8. Classical Greek	4	-	-
9. History	2	2	1.5
10. Mathematics	4	3	2
11. Physics-Chemistry	3	3	-
12. English	3	-	-
13. French	2	-	-
14. Third Foreign Language	-	2	2
14. Economics	2	-	-
15. Computer Studies	2	-	-
16. Technology	-	-	-

**Appendix 6: Message by the Minister of Education and Culture, Mr
Peukios Georgiadis, on the occasion of taking over his duties
in March 2003**

Παρασκευή 7/3/03
582/A Δ/58

ΜΗΝΥΜΑ
ΤΟΥ ΥΠΟΥΡΓΟΥ ΠΑΙΔΕΙΑΣ ΚΑΙ ΠΟΛΙΤΙΣΜΟΥ
Κ. ΠΕΥΚΙΟΥ ΓΕΩΡΓΙΑΔΗ

ΜΕ ΤΗΝ ΕΥΚΑΙΡΙΑ ΤΗΣ ΑΝΑΛΗΨΗΣ ΤΩΝ ΚΑΘΗΚΟΝΤΩΝ ΤΟΥ

**Αγαπητοί εκπαιδευτικοί,
Σπουδαστές και σπουδάστριες,
Μαθητές και μαθήτριες Δημοτικών, Γυμνασίων, Λυκείων και Τεχνικών
Σχολών**

Με την ευκαιρία της ανάληψης των καθηκόντων μου ως Υπουργού Παιδείας και Πολιτισμού, επικοινωνώ μαζί σας και σας απευθύνω εγκάρσιο χαιρετισμό εκτίμησης και αγάπης.

Αναμφισβήτητα η Παιδεία, ως σύστημα κατάρτισης και καλλιέργειας, διαμορφώνει τους ελεύθερους και υπεύθυνους πολίτες μιας κοινωνίας. Η ποιοτική αναβάθμιση της εκπαίδευσης και η ανύψωση του μορφωτικού επιπέδου ενός λαού συμβάλλουν στην οικονομική πρόοδο, την πνευματική προκοπή, την πολιτιστική ανάπτυξη και την αποκατάσταση των εθνικών του δικαίων.

Βασικός και αμετάθετος στόχος μας είναι η άμεση και ποιοτική αναβάθμιση, ο εκσυγχρονισμός όλων των βαθμίδων του εκπαιδευτικού μας συστήματος και η δημιουργία μιας σύγχρονης παιδείας που να ανταποκρίνεται στις προκλήσεις του 21^{ου} αιώνα και να συμβάλλει στη διαμόρφωση πολιτών με κριτική σκέψη και σύγχρονες αντιλήψεις.

Αγαπητοί εκπαιδευτικοί,

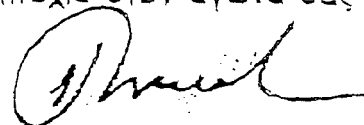
Έχοντας συναίσθηση των υψηλών ευθυνών σας, συνεχίστε να εργάζεστε με τον ίδιο ζήλο και υπευθυνότητα, για να αναδειχθείτε άξιοι των προσδοκιών του Κυπριακού λαού.

Εκτιμώ βαθύτατα και επαινώ το τεράστιο ηθοπλαστικό, γνωσιολογικό και εθνικό έργο που επιτελείτε. Είμαι βέβαιος ότι θα έχω μαζί σας αगाστή συνεργασία για την επίλυση προβλημάτων που τυχόν σας απασχολούν, για το καλό της παιδείας και της πατρίδας μας γενικότερα.

Αγαπητοί μαθητές/τριες,

Εσείς αποτελείτε το πιο δυναμικό τμήμα του αγωνιζόμενου λαού. Η Κύπρος αναποθέτει σε σας τις ελπίδες της για ένα καλύτερο αύριο. Γι' αυτό επιδοθείτε με αφοσίωση στα καθήκοντά σας, ώστε στο μέλλον να αναδειχθείτε χρηστοί και δημιουργικοί πολίτες. Εμείς, ως Υπουργείο Παιδείας και Πολιτισμού, θα είμαστε δίπλα σας, ενεργοί συμπαραστάτες, σύμβουλοι και βοηθοί σας, γιατί έχουμε χρέος να στηρίζουμε και να ενισχύουμε κάθε μορφωτική σας προσπάθεια.

Σας εύχομαι υγεία και δύναμη και κάθε επιτυχία στον αγώνα σας για την κατάκτηση της γνώσης και της αρετής.



Πεύκιος Γεωργιάδης
Υπουργός Παιδείας και Πολιτισμού

Μάρτιος 2003

Appendix 7: Interview Transcription of the Music Inspector

Music Inspector's Interview Transcript

Cyprus Ministry of Education and Culture

AF: The topic of the interview is the Music Curricula, and how they are implemented in practice according to your experience as a music inspector.

INSPECTOR: We have to say first that we have two curricula at the moment, one that was made years ago, before 2000, and stated that it was the curriculum for Classes A, B, C of the Gymnasium and A Lyceum, and the one that was made two years ago, for A Lyceum, and is Common Core, as well as the others for the Special Interest Subject for B and C Lyceum and the Choice/Direction Subject for B and C Lyceum. So today there are all these curricula.

AF: Good, we can then differentiate these. We are interested though in those that were made after 2000 and are based on the philosophy of the Unified Lyceum.

INSPECTOR: That means that we want to focus on these; you are not interested in the gymnasium.

AF: Yes exactly, only on those after 2000. For these reasons, we focus only on the Unified Lyceum. How do you find the philosophy of the Unified Lyceum (UL)?

INSPECTOR: I totally agree with the philosophy of the UL. I think that our education went through a big struggle and several changes to come to...of course, it doesn't mean that it is perfect and that we are going to stay here. We have too many problems, and especially in regard to the way it was implemented. With the philosophy of the UL I totally agree. I strongly believe that children should have the opportunity of choice and be strongly involved more with the subject that interests them. Also, I totally agree that great emphasis should be given to the development of critical thinking and creativity. Through the philosophy of the UL all subjects should give special emphasis to these two points, that should be developed in tomorrow's citizens. So I believe in its philosophy, but there are some points that are a bit problematic; e.g. the subject of music, before, there was a one-hour common-course music subject for the A Lyceum. Should I say, thank God that they did not totally omit it, because before the UL there was the LEM where music was taught for 1/2 period a week, i.e. students were taught music until Christmas or from Xmas to June, except from...I don't remember the practical combination ... I don't remember well. But with the UL this changed to one period, something that was progress. We are not, of course, satisfied because we wanted more music, but it is one period a week since Class C in the gymnasium, and there was no chance that the periods were going to be increased, because new subjects are introduced. This was difficult for the programmers, and of course some subjects are hit so that others have the hours they want. They are the arts: Art and Music. Art is in a better position than we are, anyway, I believe that ... they don't say this, but in practice it seems that the important subjects are Language, Maths, Physics, I'm not sure yet, computing of course, and that's why the aim of the year is technology. They pay great emphasis to the computers, so some subjects have to be omitted. Then we have... for us it was a big achievement to have music as a 2-hour subject, and for both years, if students choose it. Also an even bigger achievement is the 4-hour subject as a 'Direction' subject, something that we couldn't even dream of before. This for us is a development. Of course we all know the problems that exist because there are so many

problems. So even if the students want to choose the subject, the rule says that there must be 16 students, so... where are there going to be 16 students who are going to reach a high level in harmony and Dicter and nothing else. We put first the history and instrumental performance etc, because we believe that music means first of all performing. But because we follow Greece, in any case we had to give emphasis to a high level of harmony, since the unified exams are going to be in future introductory exams for the universities. We had to introduce the subject, how many students from one school will be found to do this thing and how many kids... they said that the solution is if 4-5 students from one school choose the subject and 4-5 from another school, they should be transferred from one school to the other, so that a class is made. How many children would want to do this in Class B and C of the Lyceum after so many years with their classmates, and they want to be with their classmates. So in most cases it is like a 'present not offered'. But it is a start, and let's hope that, as 15 years before we couldn't even imagine that we were going to have a Direction subject for Music which will be taught for 4 hours a week... maybe in future a solution will be found that will make the situation easier. Now about the philosophy of the UL, let's take first the curriculum of the common core, the one for the A lyceum. There were different ways of thinking before this curriculum started to be made. First, we knew that we couldn't be very strict in our borders, so that a teacher can have a choice in his teaching, e.g. not to follow a specific book. I disagree with this. At the same time, many topics have to be covered because it is the last year that students are doing the subject. That means a curriculum that can have choices. That is the case. Secondly, we had to offer kids the chance to gain knowledge, skills in instruments, to develop their listening and their critical thinking in regard to problem solving and the topic of style, to be able to understand some things. We had to give, through the curriculum, knowledge, skills and the development of listening and critical thinking, so that they can use problem solving and be able to distinguish the styles of different eras. At the same time, we had to give emphasis, as in the previous classes, to the basic musical elements such as melody, rhythm, harmony, etc., that should be taught through activities, because in no way our subject should be done as theoretical. So, through the curriculum the word 'activity' should be noted and together with every unit/topic, the knowledge that the student should know. But this knowledge is offered inside, through specific activities and specific suggestions, so that the teacher by reading the curriculum is able to take these suggestions or these specific musical works or specific creative activities, and use them in the classroom, out of which some knowledge that we like children to have will come. This thing is not that easy to do. We tried to make the curriculum in that way, so that there is clarity on this. But if the teacher cannot plan a lesson, doesn't know about lesson-planning, e.g. he has in front of him a list of knowledge, a list of activities with specific musical works, suggestions. For example, let's take Ancient Greek Music, for listening we can do the 'Ode to the Sun'. This specific musical extract which he can find recorded and how he can teach it... for singing they can sing another song from ancient Greek music that has been saved, to do listening, to do creative activity, to create alone a 'Pythiko Nomo'. So that through the exercises knowledge should exist. If the teacher, by looking all these things, cannot choose the activities and the knowledge to make his lesson and plan it, and if he doesn't know how to implement it in class, then a curriculum is just a piece of paper with letters written on it. That is, for this reason, when the curricula are made by the committees that are created, the Pedagogical Institute takes part, because they are the ones that will do the seminars for the newly appointed teachers that enter education but also the afternoon seminars; Curriculum Development also takes part, because they are the ones who are going

to write the books which would relate to the curricula, so the teachers are helped materially; it is the Teachers' Union that protects the teacher and his rights, since they know the teacher and how many hours he can work to implement these curricula and say if it is possible to implement them within the time limits we have and of course, out of their experience; it's me as the Ministry of Education, the Inspector of Music because I could never do the curricula alone. It is not an easy job. Through many meetings, discussions, disagreements, agreements, etc., in the end they took the form they have today. But afterwards they haven't been tested, and that is where the whole building is in danger of falling. Because after intense work and philosophy - I believe that this philosophy is correct - the curricula were made, but they were immediately issued, and that is where the teachers' union, OELMEK, pushed the Ministry to finish immediately with the curricula. I don't know why, and ... so, no time was given at first, to send it to schools, to be studied by the teachers who were going to implement them, because it's the teachers that are going to first implement them. If the teachers themselves don't believe in this philosophy and the curricula, no matter how many seminars are done it is not helpful. No time was given to test them, to see where we have problems, what changes we should make. I strongly believe that our philosophy is correct, and the way we did them. But it is not that I believe that changes are not needed. And they are needed, because they are published in a book and given everywhere, but now we see them and we discover that some changes need to be made, differentiations, and we are going to do them despite the fact that they were published. The changes can be done without changing the philosophy; let's say, the content for the subject of Interest and Direction is too much. Indeed. We were influenced by our ideas and enthusiasm. We wanted our subject, to put it in this way, etc. But reality is very different, and when we have so much enthusiasm we sometimes forget what is reality. And when they are implemented, and this year they were implemented for the first time, we discovered that these curricula should be done again. We already took out half of the content of Harmony because we couldn't do otherwise. We had a big problem with the level, because the children that chose the subject of Direction, many times they chose it because they loved their teacher and wanted to be with him. But they didn't have the level and knowledge. Of course, if in future the unified exams must become introductory to the university, this creates another problem, because we can't lower the level very much. The level must stay high. We have these problems, the content must be reduced, maybe differentiated, there are no books. These are new situations that we face at this moment because it is a new subject and it didn't exist before. Other subjects have their books and change them; they correct them and write new ones. We have to begin from the start because in Greece there aren't any books available. Since Greece doesn't have this system... Greece has the musical lyceums that we don't. All these programmes, that is to correct the curricula, because I don't speak about other ones, I just talk about correcting the curricula, the reduction of content that should be done. People are needed to work, to make the books that are necessary, and not only notes which are also difficult to make in the time limits; we are pushed so that teachers that teach the subject of direction would not seek for help in their own books, when they were studying to find material and think what to do now and what to do next. Still, helpful material is needed. But how are they going to be made, when no time is given? Human resources will be dispensed so that all these things are created. In the Curriculum Development Service there are two teachers for the books for 4 and 5, that is 2 days each. One colleague is involved in writing a book for the subject of direction, and the other one is making a CD-ROM for the gymnasium, something that does not exist even in the whole of Greece, and it is something that is going to be very important when it is done. We

cannot forget the gymnasium, for us it is very important. We cannot only be involved with the lyceum. So the problems are so many, the needs, the need for human resources. One should work from morning to evening, still without catching up with it. Like we did last year. Last year was terrible. I still feel that, I have this strong feeling that we haven't done even the one fourth of what we should have done. Not to mention that the one fourth that we have done needs to be corrected again and changed. It is a matter of time and money. I understand from the perspective of the government, because if someone wants to solve all these problems immediately they should appoint 2-3 persons, each one with his own speciality, and work continuously. In one year all these will be solved. There is no chance. But with the rhythm we work at, it is humanly impossible to immediately do all these things. On the other hand, I ask in the seminars for the help of music teachers and I don't get it, for many reasons. Everyone wants to have helpful material to make his job easier, but they are not willing to be involved with this when they go home, when the seminar is over, when the school is over, although they are good teachers, and I believe this with all my heart because I also put myself into this. I have worked many years with passion and love, and good teachers never forget their job because it is a mission, because when they go at home, it is not like an office where you close the door and it's over, the good teacher, the one who loves his children and work, and I purposely put it in this order, loves his children and his subject, when he goes home he is continuously wondering: was what I did today good? Can I change it? Can I improve it? How can I do my planning, etc. I don't know how many teachers there are, but it is a fact that none of them wants to help. He has his own life, his own workload, he doesn't know and he is not able to sit and get involved, or send material. It is not an easy thing. So far we haven't got anything, although I ask the teachers every year to send some material. Maybe some of them think, if she needs our help why she doesn't appoint me at the Curriculum Development, let's say. But the problems are so many that it is impossible for even 3 teachers to be appointed; we are not given the permission; we still couldn't make it. Another reason is of course the lack of teachers; it is a big handicap that many teachers have to be placed in 3 different schools or 4 or 2, and this transit tires them very much, from one school to the other, from one environment to the other, sometimes it is totally different from one school to the other. This thing needs great willingness for new teachers to be able to continue the work, to get used to the conditions that are bad. So, besides a curriculum that has so many problems until is formed and written, afterwards there are so many other problems in its implementation, the teachers with their problems, the lack of help from the side of teachers because they have these problems, the ministry that doesn't give time and money, the PI with its seminars that are limited still because they are forced to do many other seminars that they are obliged to do. Pre-service teachers, teachers from Greece, seminars; there is no time left for one to devote to how it should be and offer them seminars, to educate them, offer them material that they need to implement these curriculums.

AF: Some teachers believe that maybe if a unique and specific book is followed, probably some problems will be solved?

INSPECTOR: I totally disagree with this. Some problems will be solved, it is easy, but another thousand will be created. We are among the first subjects that we invited the students and teachers to create, and at this moment all the other subjects are following us. It would be silly to turn back to the 18th century or 19th century, when everyone believed that everything should be put in strict frames and everyone should do the same things. Don't forget that

every school is – what we have been saying all this time – children are all different, not only one from another but every village has its own problems, its difference from other communities. The one curriculum should be able to be implemented according to the children, to the district where every school is situated, and not only this: every teacher that is appointed in Cyprus, for good or bad, has a different education, different background. He comes with a different foundation. Let's not talk about the foundation he had in Cyprus before he went to study, when more or less everyone does the same things; conservatories, music schools, jazz. But afterwards, because we don't have musical studies at the University, everyone has to go abroad to become a musician. Subsequently, we have Russia, England, France, America – in any state of America – you can imagine, Austria, Czechoslovakia, Vienna, Greece... and let's not forget those who have only studied jazz and don't know anything else. This is a fact, they harmonise a piece by Theodorakis with jazz chords, and they cannot imagine it with I-V-IV, which is how the specific style of this song is harmonised. They consider it poor, for example. So, how it could be if all these come to be put in the same frame? The most appropriate is... like... we start with the kids and say, let's start from what they know, from their experiences, their living experiences, we teach what we want and it is not a matter of knowledge. It is wrong when those who speak for one book think about the knowledge; the point is the experiences, their musical experiences. For this reason the curricula are made the way they are. There are 4 units, and every unit has 4 sub-units, and the teacher chooses the 2 that interest him. On the 4 sub-units we have already started to make books. So we have started making them into books; one of them is the classical era. If the teacher wants to teach the classical era, he chooses the chapters he wants to teach. They don't have to learn the whole classical era, nor do we want it. We are not interested in this. We are interested in getting a taste of the classical era from what the teacher loves and wants to teach children. But the most important thing is to teach using the activities in the book. This means for the children to create a scene from an opera by themselves, a scene from 'The Magic Flute', to think by themselves of their own stories to play, to perform a small orchestrated piece, etc... by playing and having this living musical experience, to be able to realise what the classical era is. This is the philosophy. That is why I look for many small books for every sub-unit, where the teacher could see what he wants to teach. And again, out of these, to teach the units that he wants, because at the end of the day, the knowledge that exists in the world is endless and we neither can nor should teach all this knowledge to children. But we can give them a taste, to realise, to feel the basic elements of music. That is what we want to develop in them, their musicianship, to develop their love for music, to develop their senses, for them to enjoy listening to music, and performing... this will affect their personality, and in future they will want to get deeper by themselves into what they can. Today they download anything they want, and listen to it. Knowledge is not our only aim. It is some knowledge in intense combination with activities. That's why I believe that a single book on its own would be a prison, as I already said, and I wouldn't want to do this.

AF: Good; how do you describe your role, and what would you like it to be?

INSPECTOR: Look, I have to remember to take this chair away so that nobody sits and harms himself with the hope that I will be given another one, something that I doubt. Likewise to bring me a bookcase for my books, which I also doubt, because I bought this myself, as well as that (pointing at small furniture). Otherwise all my books would have been on the floor.

AF. Unbelievable.

INSPECTOR: Not at all, so let's not talk about human resources and material at the moment when the employers of the Ministry are in a miserable condition. For example, would any head of a school accept this as a desk? What is my role?...my role is manifold. First, it has to do with the inspection that is divided into two parts, the assessment part and the counselling role. But there are other things that I'm obliged to do and are part of my job. But they are not the part that takes the most important part of my time, because there are so many other things and the rhythm is fast. So, the role of the inspector as a counsellor: that is the most important aspect of my job and is the aspect I personally love and like very much. This is where I should be able to visit everybody within one year. I have to visit the teachers, but I can't visit all of them within one year. So I have to visit half of them one year and the other half the next year, and I see them twice. I can do this easily, if I'm allowed to travel alone, something that I'm not supposed to do but I do it (laughing) because I want to be correct in my job. The counselling role is very important for the inspector. The inspector who does this job has to combine knowledge with experience. I believe that neither knowledge alone nor experience would be enough. Knowledge is very important, he should get informed and see the latest trends, the methodologies of this area, something that I do, I'm deeply interested, for example, the subject that interests me, with fanaticism I can say; so I take all the journals from abroad to see what is happening outside. He should get informed, to have the required knowledge and understand what he reads, to involve himself with the issues of education and methodology. The inspector himself should have the experience, that is why I believe that a young one may not be that successful as an inspector, since he doesn't have the experience, to have tried himself 100 things in his work. Not the same things all the time. But if he has himself gone through several schools, and come in contact with several things, taught through all classes, gymnasium and lyceum, worked himself in activities inside the schools and knows the problems, and knows that some things can indeed be done, then if he combines all these with knowledge and updating, he can help to a great extent the teachers he visits in their classes. Of course, if he has these two things, he can apply them himself during his encounters with the colleagues. It is like we have a class with children in school to whom we want to offer some things and knowledge, but not just knowledge and skills. It is the same thing; we can talk about lesson planning but how we can offer them the skills, apart from through practice? By explaining to them some specific points, and by using problem solving, for example, in every lesson that is totally different from the others. Even the same teacher that we meet again can offer a different aspect of himself. The inspector should be able to have intuition and be able to see behind the lesson, and be able to get the small details, so that maybe by explaining to the teacher he would help him incredibly. The point is not to go and find the mistakes he did; we all do mistakes; the inspector himself, if he does the lesson, his lesson will have some mistakes in it. The point is to have in it some basic rules of the lesson, so that even mistakes exists, the teacher would succeed in offering students the skills and knowledge through activities. A theoretical lesson is totally useless for the student, for the school and for the future. It is well known from psychology that the brain holds more what he has lived as experiences. So if a teacher uses at least 3 activities in his lesson, OK... if his planning is correct, if he made mistakes it is not that important. What is important is how can a teacher be better in the way he teaches, and the inspector can help him if he can take some specific things from the lesson and improve them. If he did this in this way, he would have faster results, he would succeed in his lesson in a much better way, he would use much less

time to teach and use more time for revision and for a game or a joke. The inspector should be able to do this. If what he does is only criticising then he himself has problems. That's what I believe. The point is how to build something. By pointing out the mistakes about a construction, he is not solving the situation. How can we build something, paint a building so that it will be beautiful? We see it colourless and grey, it is not enough to say how boring it is, and I don't even want to get inside. The point is how to paint it with beautiful colours, so that it changes and we like it. We can all be better. The issue is to persuade someone to try something, and if he succeeds then to try it again. The other aspect is assessment. The assessment is a duty, necessary but ugly, antipathetic; I'd rather not do it at all; honestly, not to do it, because I believe that the teacher in class, all teachers in class, independently, if they don't believe that they are the best they cannot teach a lesson and indeed they are not the best. Some of them are not so good, others are not good and others no good at all. And those who are no good at all, are usually the ones who don't realise it. Because it is a way of thinking, the way someone is raised and gets into many other things that affects one's personality. So if he understands it, or the inspector through his first role succeeds in helping some things to be better, good, there is some progress. But if he doesn't understand it, then he would be worse and have problems with his assessment mark in the end. Often assessment is an obstacle in the relationship between the teacher and the inspector. It is necessary because if it is not done properly, and it is not done properly and we know this, and it should change and many other things are wrong concerning the assessment that is done today in the Ministry of Education, it is outmoded, it has to change for sure... but if it is done correctly, then it is a motive for the one that works more than others, the one who spends his afternoons, his Saturdays. We had cases with teachers that faced big problems with their heads because they didn't stay even 5 minutes after school to take a rehearsal, because they considered that their day at work was finished and they had to go home. But unfortunately, to inspire love and enthusiasm in kids we must work in this way, in all countries all over the world, not only in ours. How the music teacher that goes in the afternoons and does rehearsals with his students and his students come, and adore him, and want to present something, how will this teacher feel that he has a motive, besides his love, and that in the end he will get some corps from the ministry, if there is such an assessment? There should be correct assessment, but here it is not helpful, because everyone is made equal. And because everyone wants to get promotion, either because they should or because they shouldn't, then they all end up getting promotion, and so there is no distinction between the teacher who worked and gave his life and between the one who didn't work, because everyone when it is their turn, because of age, because of assessment marks, will get the promotion. So my work, I'm talking about myself, is very difficult. I'm obliged to repeat grades because the limit is to move the grades between 32 and 40. So in 28 years, one teacher if he starts with 32-33 he must go up to 37, which that means that if some grades are not repeated, how would he go up to 37? We have cases with teachers for whom the 37 is repeated 5 times, which means for 12 years he got the same mark. I dared to give 38 to a teacher before they got a promotion, because I considered it extremely unfair not to get a higher grade, with many struggles. But there are others that have because their grade is repeated. How to explain to these colleagues that it cannot be done otherwise, that this grade is not representing in reality their real value and that we have to change the assessment? So, this is a role I wish I haven't been playing, but I play it because I'm obliged to do it.

AF: Very clear.

INSPECTOR: Very clear. My other duties, letters, everyday letters must be composed for many different subjects, the archives, too much bureaucracy, which if you don't keep it correctly, as in a hierarchy when you send an envelope then it comes back with a remark. This means that something that should be done immediately cannot be done because the process is time-consuming, since there is so much bureaucracy and hierarchy. Maybe it is good that hierarchy exists. I wouldn't like it if someone disregards me or does not inform me. But there is intense bureaucracy, and it is time-consuming. I'm obliged to handle issues that do not have any relation with music, to give my opinion on issues, if my Director asks me to do so; I'm obliged to conduct research for teachers that have problems, whether they are music teachers or not, something that is time-consuming, and I have to have the qualities that I don't know if I do have them. Besides the specific details I have to gather, I have to be a bit of a psychologist; that's where the help of specialists is asked for if it is necessary, but it is extremely unpleasant and it's happening all the time. I'm obliged to organise my seminars, to gather my material, to do a really hard job; I have to be in counselling committees where the grades are gathered for those who want to get promotion in EEY, and if a mistake is made then there is opposition and then the work is even more difficult. I'm in committees that deal with the aim of the year, the aesthetic education that we should organise activities for. We organise educational programmes with the Cyprus State Orchestra (CSO) where I implemented for the first time my own ideas in Cyprus, and that is work that someone with a full-time placement could do, because besides organising it, it is the preparation of the works, the book, the exercises that go to the kids, speaking with the musicians, the teachers or schools; it is a huge task; the organisation of concerts, besides these of the CSO for schools, or workshops like we did with the Strawberry Lunch that came. Another seminar besides mine, like we did with the Simfonieta and Richford; we brought Swanwick another time; new developments that we introduce. The one that is already implemented is 'the Artists in Schools', in which several artists go into schools and co-operate with the music teachers and bring music into the lessons for the kids, into classrooms. The other new development is not yet implemented because we had many problems, and is going to be implemented in September, and regards the District Choirs and Orchestras, too many things... anything that relates to the law about conservatories that I have to take responsibility....

AF: Very well, OK!

INSPECTOR: The list of my responsibilities is endless, like the issue of music classrooms that I don't think that other subjects do. The inspector should be informed when new schools are going to be built, although we are never informed when a new school is going to be built, and have to find the architect and ask him if he has the specifications and kindly request him to follow them. If we don't do this, schools are built without the specifications, as has already happened with 4-5 schools so far, and we are forced to send letters and protest. One school is Kokkinotrimithia, about which I wrote a 3-page letter. Now the other 3 schools are Dali, Ag. Markou, with the carpet, and that of Acropolis Lyceum, which is built on the second floor, with a small storeroom. We are talking about technology: Where are the computers? To which rooms are we going to send students to work, since the subject is not theoretical and we don't want it to be? We asked for two small storerooms that will have a window, a bookcase, shelves for the instruments and a table with the computer where the students will work and create music – the important philosophy of our subject. An educational exhibition for which I can do a whole list, Pedagogical Institute, inspection of the seminars, the new teachers that

attend the pre-service course, inspect the books of the Curriculum Development. Specifically I spent last August writing the book on Jazz, because two new books had to be published. It is unfair to ask for more work from colleagues when the responsibility is mine. In any case, it has to be done. The letters are sent to discuss some issues, and we should protest, because if we don't do it, nobody will think: 'but we did music this way'.

AF: A small point that we didn't point out – although all the other aspects of the curriculum have been pointed out – is that of student assessment.

INSPECTOR: In regard to student assessment, there is always at the bottom of the pages of the curriculum the paragraph saying that the teacher assesses the student from small investigations and special tests, that should not focus only on knowledge but include the listening part, like some exercises that should include problem-solution, and through creative exercises, the groups that we give in class and their participation in other things. If the student wants to participate in school activities this will positively contribute to the assessment of the student. The assessment cannot be done by one thing; we cannot accept this. The skills should be considered by the teacher that were taught by himself to the student, like if he plays an instrument not because he learnt to play it in the conservatory but because the teacher himself taught the student to play it. If he contributes to the orchestrations, if he takes part in the creative exercises, all these, small researches, small projects... all these are included in the curriculum.

AF: Do you think that national standards should be set?

INSPECTOR: Yes, I believe that they should be, but not be obligatory. Now we have unified exams for the 'direction' subject. It was the first year that we had this at an official level and I must say we did have some problems. We have already noted them. The direction subject necessarily must be examined. Of course, those students who want it are examined. I would say that everyone should be examined, and those who want to have their grade considered in a different way. But at a national level I'm not sure if I want this thing. There must be assessment, not an examination, but not to create problems. Like we said about the book, there are several standards, different kids, but since there are in other subjects.... If there was an assessment it would be very difficult to do, because I wouldn't want it to be on knowledge. If all students answered special questions prepared by the Ministry in unified exams, attention would be given, where else? - to knowledge. As in the unified exams of the C lyceum we gave 5 works and the students had to learn and recognise by ear their subjects, and they also had dictée which means development of listening skills. This would automatically make hundreds of kids fail, because we all know that we don't all have the ear, and every kid has his own level of talent. So this would create another problem. The other thing is, how we could assess the performing skills or the creative activities or the orchestrations that the teachers taught. If we couldn't find a way to assess them, then they would be left out, and that is the most important part of our lesson – not the knowledge. So that is where it would be a problem. I'm interested in the development of the teacher himself, and the development of the teacher inside the classroom. As we say, what is the differentiation of the student himself, from the time he first entered the classroom in September 1st until June? Now the philosophy of our education leads us to this point. Not to make everything equal, with rules, every student has his own personality and knowledge and skills, etc. What is the differentiation that

is shown by the specific student? That should be assessed. How the teacher taught specific things. The same teacher, what difference he made as a teacher inside the class, and how this difference is being seen with the same teacher and the same students from one year to the other. That is the important assessment. If we set unified exams to all classes, we will lose these. That's why I disagree.

AF: A last question: Where do you see music education in Cyprus leading?

INSPECTOR: If it is led where we want it, if they let us do so, since the negative factors are too many, we want every child to play music, every child to listen to music and for his face to shine. We want to put artists in schools, to help teachers feel that they have support in their work, to change the bad working conditions that exist, because that is very important. For the teacher to feel support, so that he wants to be better inside the classroom, the conditions must be better. Not to be tortured in many schools, not to have inappropriate classrooms, to have our schools equipped, to have small classes; if someone is not good at his job we should be able to send him away and take his job, or offer him the chance to become better. That is how we can indeed have the results we want, to have children that listen to music and their faces shine, if they can play music, to feel that they finish school but they cannot stop music, they go on to study and they take with them a musical instrument. When they go on to study and then become civilians, to take part in the cultural events of their place or their society. This is the society we want, but like we said, each single thing depends on 10 others. We are trying.

AF: Anything else you would like to add?

INSPECTOR: I think we've covered everything.

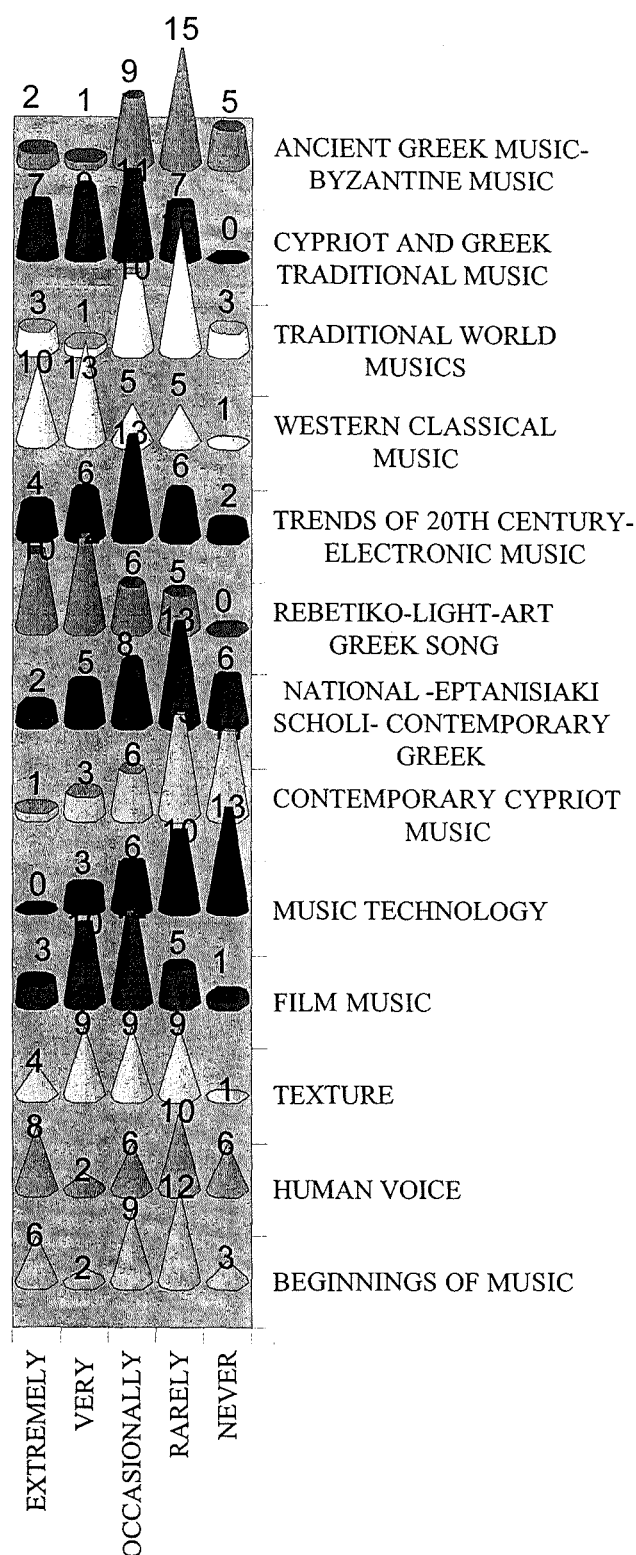
AF: Thank you very much.

INSPECTOR: I thank you too.

APPENDIX 8: Curriculum Content

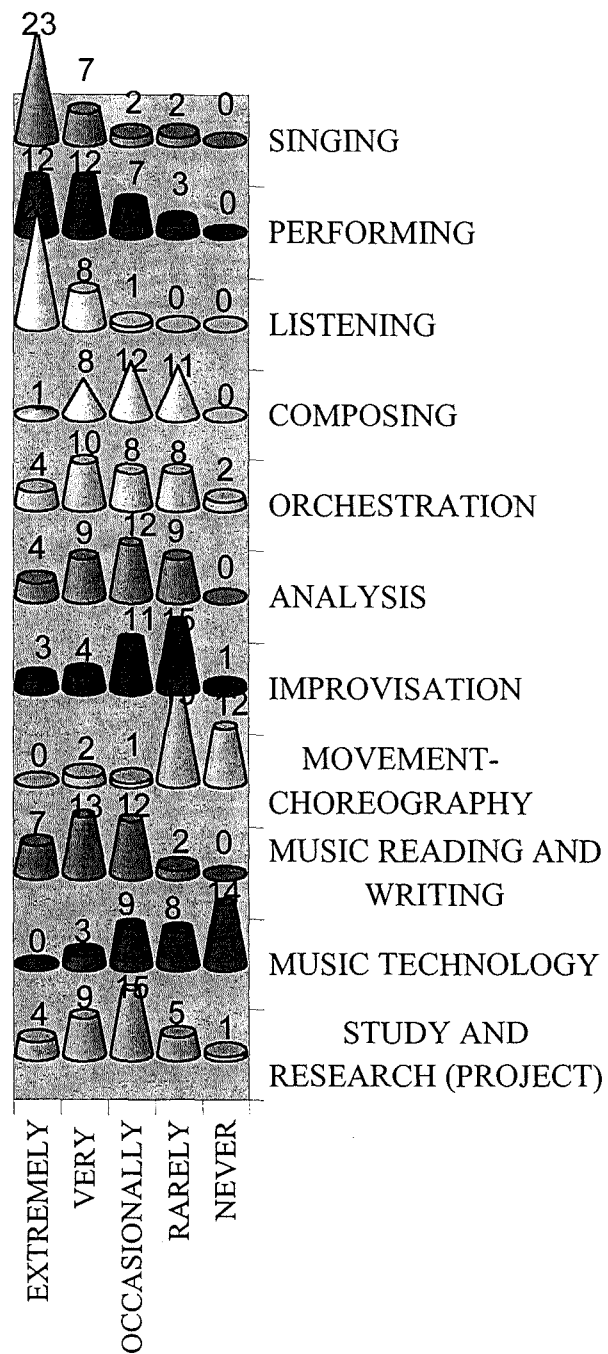
TEACHERS' QUESTIONNAIRE

QUESTION 1: How often do you teach the following?



APPENDIX 9: Curriculum Activities

TEACHERS' QUESTIONNAIRE
QUESTION 4:
HOW OFTEN DO YOU USE IN YOUR TEACHING
THE FOLLOWING ACTIVITIES?

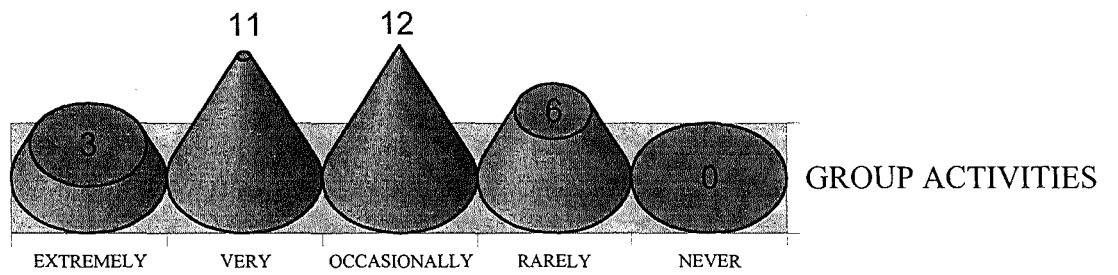


APPENDIX 10: Group Activities

TEACHERS' QUESTIONNAIRE

QUESTION 6:

HOW OFTEN DO YOU INCLUDE GROUP ACTIVITIES IN
YOUR TEACHING?

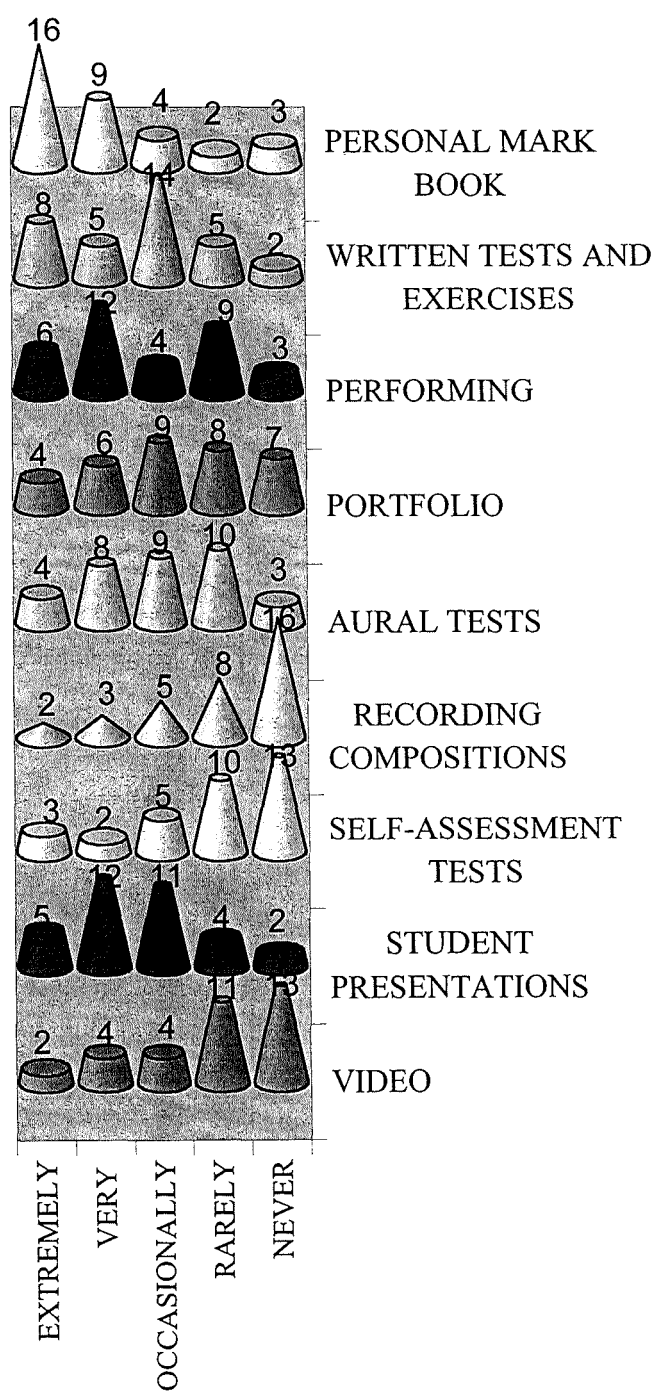


APPENDIX 11: Assessment

TEACHERS' QUESTIONNAIRE

QUESTION 7:

HOW OFTEN DO YOU USE THE FOLLOWING
METHODS OF ASSESSMENT?

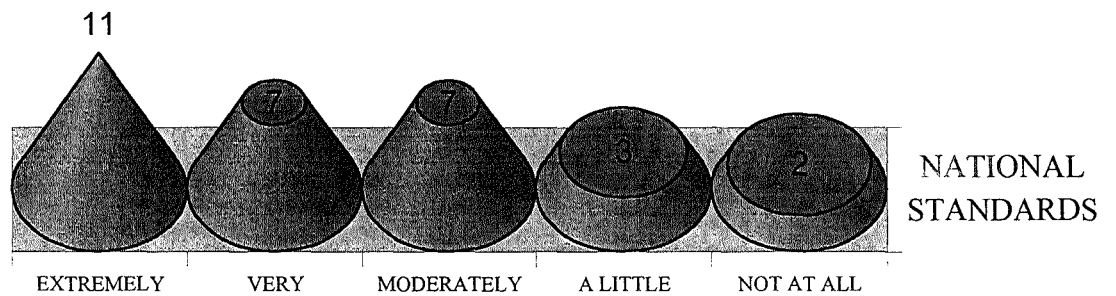


APPENDIX 12: National Standards

TEACHERS' QUESTIONNAIRE

QUESTION 9 :

DO YOU THINK THAT NATIONAL STANDARDS OF
ASSESSMENT SHOULD BE SET FOR MUSIC EDUCATION?

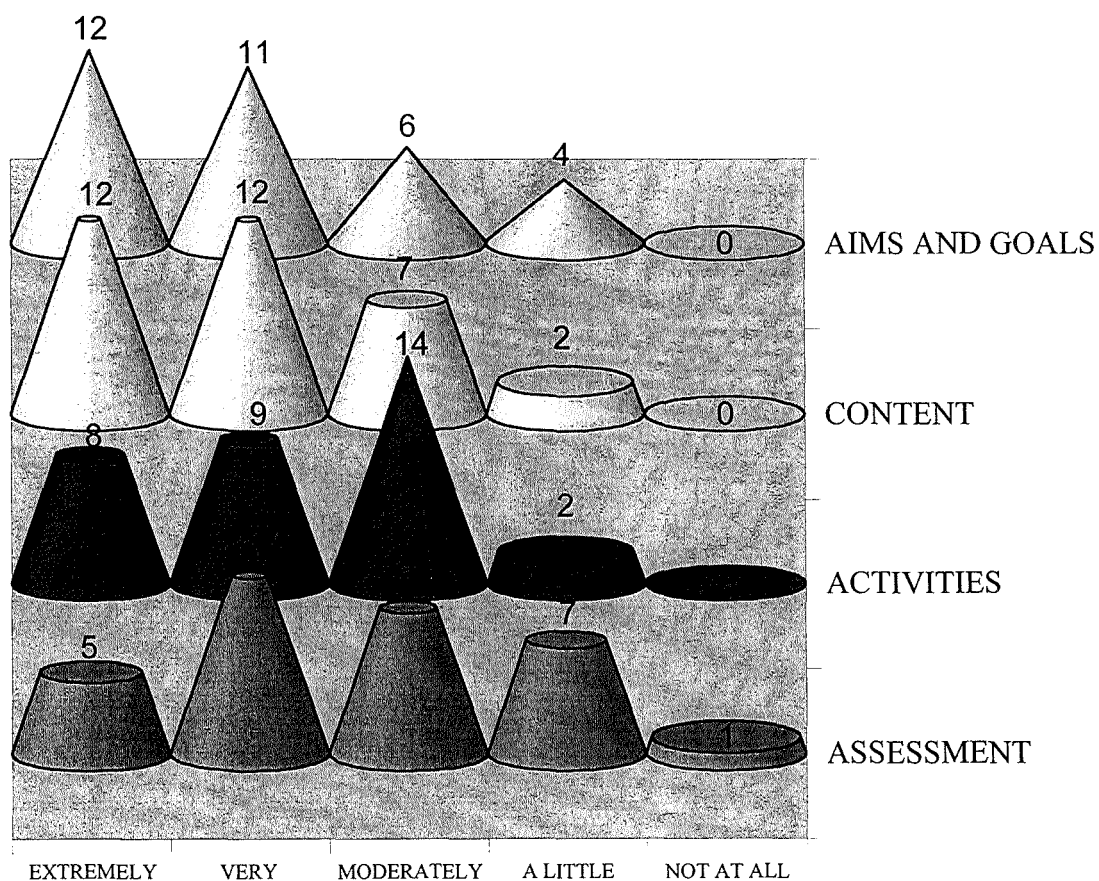


APPENDIX 13: Framing

TEACHERS' QUESTIONNAIRE

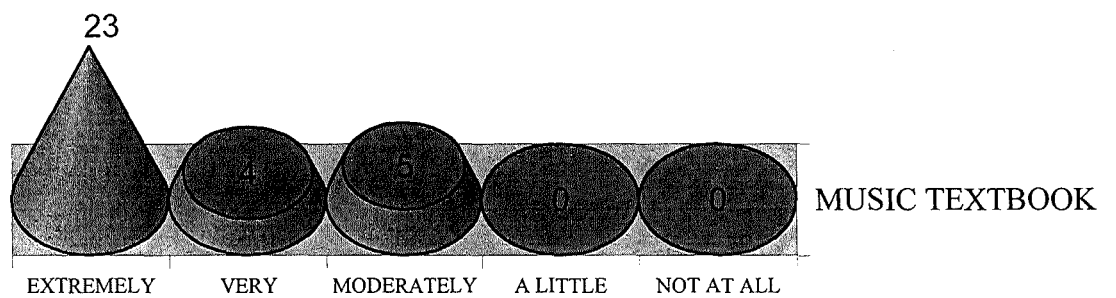
QUESTION 11A:

TO WHAT EXTENT DO YOU FOLLOW THE CURRICULUM IN
YOUR TEACHING IN RELATION TO THE FOLLOWING?



APPENDIX 14: Music Textbook

CONSIDERING THAT FOR MUSIC TEACHING NO SINGLE MUSIC TEXTBOOK IS USED WITH COMMON AND PREDEFINED CONTENT, ACTIVITIES, ORGANISATION, METHODS AND ASSESSMENT, DO YOU THINK THAT THERE IS A NEED FOR SUCH A TEXTBOOK?

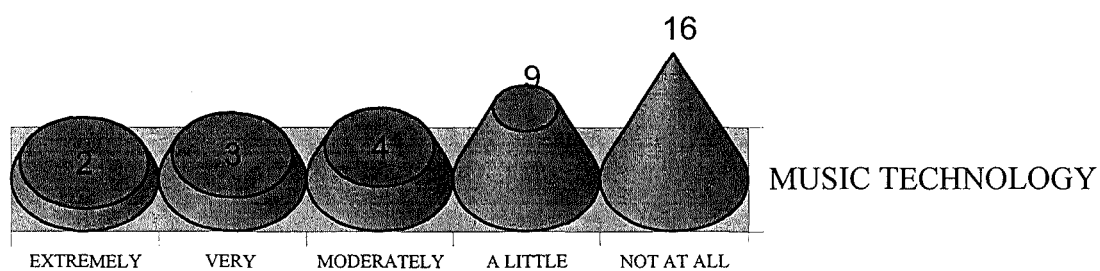


APPENDIX 15: Music Technology

TEACHERS' QUESTIONNAIRE

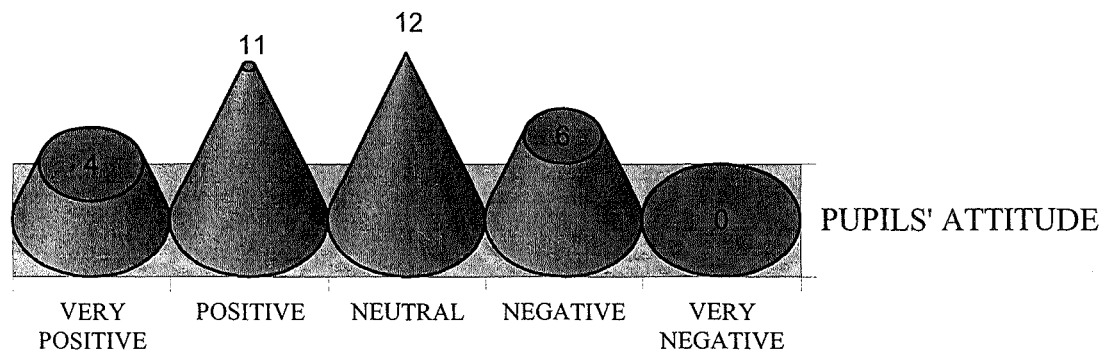
QUESTION 12:

HOW OFTEN DO YOU USE MUSIC TECHNOLOGY
AS A HELPFUL TOOL IN YOUR TEACHING?



APPENDIX 16: Pupils' Attitude

TEACHERS' QUESTIONNAIRE: QUESTION 16
HOW DO YOU THINK IS THE STUDENTS' ATTITUDE
TOWARDS MUSIC?

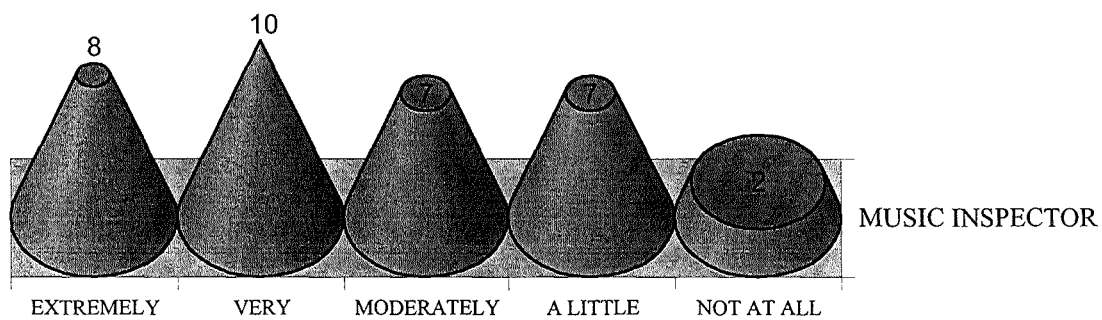


APPENDIX 17: Music Inspector

TEACHERS' QUESTIONNAIRE

QUESTION 18:

HOW HELPFUL DO YOU FIND THE ROLE OF MUSIC
INSPECTOR FOR THE IMPLEMENTATION OF THE MUSIC
CURRICULUM?

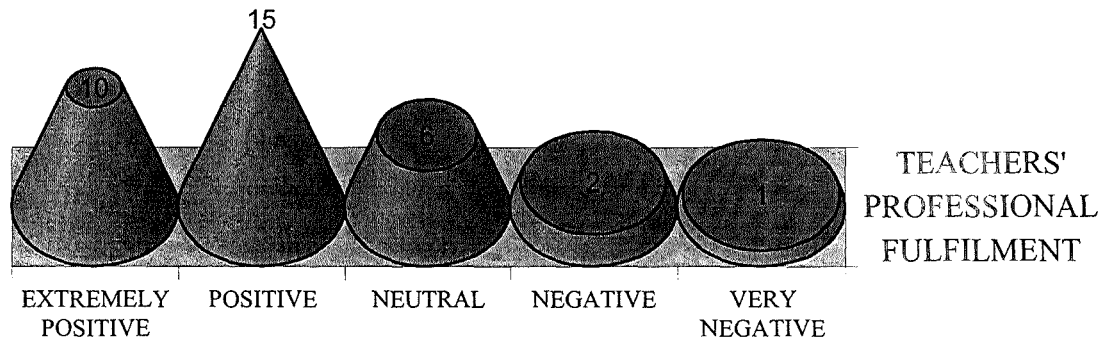


APPENDIX 18: Teachers' Professional Fulfilment

TEACHERS' QUESTIONNAIRE

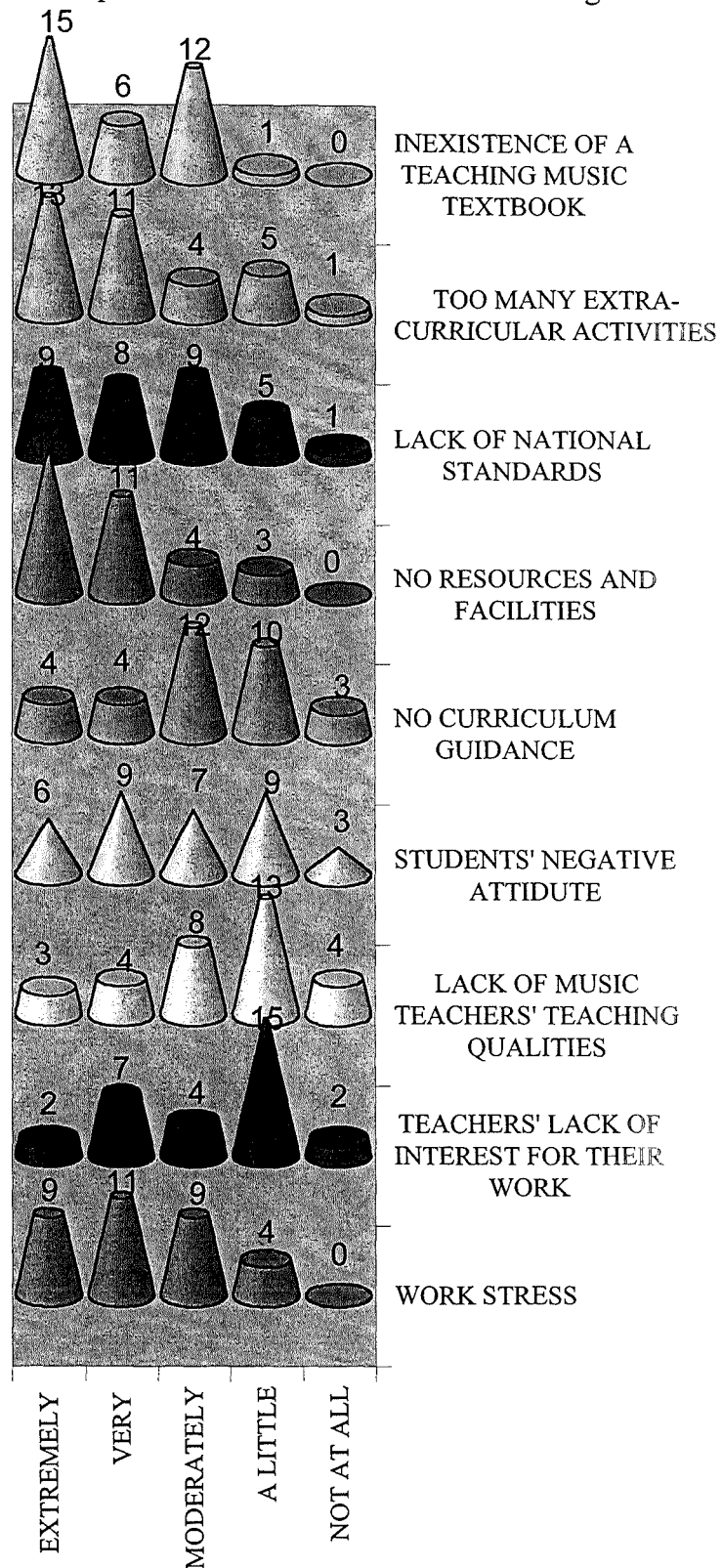
QUESTION 17:

WHAT FEELINGS DO YOU HAVE IN RELATION TO
THE PROFESSION YOU PRACTICE?



APPENDIX 19: Educational Change

Teachers' Questionnaire: Question 13
To what extent do you think music education in Cyprus faces problems that derive from the following?



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